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Review: PIONEER DMP-555

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Serious Nuptial Fun

Getting married is serious business. Wedding days can also be full of fun. If anyone knows the reality behind these statements, it's a professional Mobile DJ. A seasoned professional treats every aspect of a client's wedding day with the utmost care. The pro DJ also understands that it's his or her job to provide the level of fun appropriate for the event. It's understandable then, if a disc jockey develops detailed expectations about his or her own wedding day! In our cover feature, Tony Barthel talks to some DJs about how the big day looks from the other side of the console. Mike Ficher follows that up with a glimpse inside the typical bride's mind as she plans her special day.

Along with our ongoing columns designed to help you perform and market your service better, whatever the event, we bring you a sweet, oversized bouquet of gear coverage, originating from the big Winter NAMM music industry tradeshow. Focusing in on a couple of interesting marriages, Jim Kerins reports on Martin's union of high-tech tradition and a new mobile focus, while yours truly takes a look at Pioneer's new combination of capabilities in the DMP-555 Digital Media Player.

Of course the primary way DJs bring people together on the dancefloor is by playing the right song at the right time. Fred Sebastian presents a number of great compilations designed to help your crowds "feel the love" in his latest Music News installment. Jay Maxwell concludes his look at the greatest songs of the last four decades, proving that we can always play something they can dance to!

Creating serious musical fun is your DJ mandate. We're here to help you achieve that goal at every wedding day you may be a part of—even your own!

Dan Walsh, Managing Editor

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Some Things Are Better Left Undone

By David Van Enger

Where do you draw the line? In the interest of stimulating some realistic self-examination and some positive discussion among Mobile DJs, here are some things professional DJs would do well to think twice about before taking that next step.

Ethical, moral, professional disc jockeys don't...

...knowingly book an event without knowing how or with whom they will be covering that event.

...pay and list their DJs as sub-contractors when they are aware that they really are employees, just to cheat on the taxes or worker's comp.

...use evasive, deceptive terms when describing, to potential clients, their other DJs who are really sub-contractors.

...purposefully play music or videos with graphic or obscene lyrics or content when minors are present.

...book an event at a particular price and then charge twice the amount for the same type of event just because they think they can get it (gouge certain clients).

...consistently, knowingly undercut any competitor just to book the event.

...download their music catalog off the Internet.

...copy music from or for other disc jockeys.

...under-dress in comparison to the level of their clients or guests, or their clients' specifications.

...become intoxicated in any way or by any substance at any performance.

...leave an event without giving it their all, using their experience, knowledge, enthusiasm, effort and whatever else they bring.

...use the microphone for foul language or to tell ethnic or off-color jokes.

...promote lude, illegal or improper actions by their guests.

...spread unfounded or knowingly false rumors about their competition.

...decline to share observations of any consistently improper, negative or deceptive practices of any "professional" service when asked by someone for their honest, professional opinion.

...purposefully sabotage a competitor in any way (although the previous statement may be interpreted as such).

...regularly and purposefully cross their own moral lines just because a client or two wants them to.

...show up late and charge the full amount without compensating the client in some way (free overtime, discount, etc.).

...introduce the service of the meal or champagne toast before the catering services have had the proper time to prepare the appropriate items.

...knowingly play music past the banquet facility's permitted time and then pit the clients against the facility.

...bait and switch (give the client the impression that one DJ will be there, knowing that it will most likely be someone else).

...attend any type of DJ gathering (Mobile Beat's Las Vegas DJ Show & Conference, association meetings, etc.) with the sole intention of just absorbing information and ideas, without giving any of their valuable experiences back to others.

...attempt to hire the competition's contented employees.

If the shoe fits...it's time to find a new one! Our profession needs more ethical, moral professionals, right now.•

**The opinions expressed in this article are the author's and do not necessarily reflect the position of* Mobile Beat Magazine.

Please address any comments, concerns or suggestions to Mobile Beat *or to David Van Enger of Sacramento-based Music In Motion at musicinmotion@formotion.com.*

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Dear Mobile Beat,

First, I'd like to say your magazine is a great resource for Mobile DJs. I have enjoyed my subscription and have applied some of the ideas to my business, with great success. Also, the book you talked about by Bill Cox is a very good source of information and should be endorsed.

Of course, I do not agree with everything that is written, but this is the first time I had a feeling of total disagreement after reading an article. In the first part of the article "Guiding Them to You" [MB #79, March 2003, p. 80], you discuss a DJ who stuck to his guns and did not give in to the family's wishes. Then you praised him for doing so. I do not know where this wedding was, but where I live, that DJ just lost any potential referrals, and has started a reputation as a "bad DJ."

The problem I have is that it was the DJ's fault in the first place that the video guy missed the shot. People these days expect the DJ to coordinate the events of the evening. If something goes wrong, the DJ is the first person they turn to. Also, most people judge how good of a time they had by the total experience. Meaning, if they are having fun, a break in the action for a family gag is not going to make them leave. In fact, if the DJ was good, he could have played it up as an encore performance and asked for a crazy fan-like audience for the video. This keeps everyone involved and makes them feel like they are doing something special for the family.

Mobile DJs today have to understand we are no longer the guys who show up to only play music. We have evolved into what I call "on-site wedding coordinators" and need to realize that every moment at the reception should revolve around the bride and groom. What makes them happy will make their family happy, and this in turn will make their guests happy. There is always a way to keep everyone happy with a little creativity.

Thank you for your time.

Sincerely,
Thomas Zielinski
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Return to DJ World

Segue Productions has announced the location of the 2004 DJ World Trade Show and Conference, set for September 16-19, 2004. The Four Points Sheraton Hotel and Conference Centre in Kitchener, Ontario, Canada will provide the setting for exhibits of all the latest technology in sound, lighting, music and more, as well as training seminars to improve your business and skills. DJ World will also feature competitions, prize giveaways, interactive parties, family activities, area tours, and a conference of association executives. For information about sponsorships, exhibiting or registering to attend, contact: Segue Productions, Entertainment and Event Services, 100 Blair Road, Cambridge, Ontario, Canada N1S 2J3. Call 519-623-8719, e-mail info@segueproductions.net, or go to www.segueproductions.net.

2003 Wedding Forecast Looks Sunny

The country may be in a recession, but you can't prove that by looking at the wedding industry. An informal survey shows the average cost of weddings increasing, with wedding professionals projecting increasing business for 2003. Conducted by the Association of Bridal Consultants, the survey of 583 consultant-level members produced a 24.6 percent response rate.

Members reported an average wedding cost of $39,702—a 37.8 percent increase from last year. Since the responding members handled 1,437 full-service weddings in 2002, that translates to $57 million for their weddings. Projecting that number to all 583 consultant-level members surveyed would indicate that Association members worked on weddings worth a total of $228 million last year.

For more information, contact the Association of Bridal Consultants at 200 Chestnutland Road, New Milford, CT 06770; 860-355-0464; www.BridalAssn.com.

Road Warriors' Gear Maker Honored

The City of Meridian renamed a portion of Mississippi Highway 493 in honor of Hartley Peavey, founder and CEO of Peavey Electronics (www.peavey.com), in a January 2003 ceremony at Peavey International Headquarters. Local officials joined the Peavey family and employees in celebrating the accomplishments of Hartley and his company during their first 38 years of business.

"This is truly an honor," said Hartley. "But while it is my name on the sign, all of this certainly was not just my doing—I am merely the catalyst. Together, we're expanding our horizons and changing our products and methods..."

At this year's NAMM Convention the company revealed one of these changes: a sharper focus on the DJ and pro audio markets. The company is placing added emphasis on its DJ division by re-branding it as PVDJ and adding separate sales representation.

Backing up the development of DJ-specific products such as the ClubMix mixer, Crest Audio will be providing the PA support that mobile entertainers need. The previously contractor-oriented brand, has introduced Crest Performance products that are geared for mobile use.

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DJ Cruise for 2004

Cruise producers Paul and Kathy Beardmore have already announced the date, ship and itinerary for the 2004 DJ Cruise. The announcement comes over one year in advance, in response to feedback from entertainers all over the country who desire to go on the cruise, but need more advance notice to block off time on their calendars.

After carefully researching the variety of ships and itineraries available, Royal Caribbean's Adventure of the Seas was chosen as the ship for the 2004 cruise. This Voyager-class ship features a shopping mall, ice skating rink, rock climbing wall, Broadway-style productions and numerous other luxurious amenities.

The ship leaves on Sunday, March 14, 2004 from San Juan, Puerto Rico and sails to Aruba, St. Martin, St. Thomas and Curacao. It returns on Sunday, March 21.

Stop by www.djcruise.com for more information. The DJ Cruise is a not-for-profit venture.

Web Players Team Up

DJ Web portal ProDJ.com has invested in the DJ management Web resource, DJ Webmin (www.djwebmin.com), as part owner. "I have believed in this product and Barry Cedergren from the first time we spoke early in 2002," says Ryan Burger of ProDJ.Com.

The plan is to use the combined strengths of both organizations to increase the market exposure of DJ Webmin. Burger will serve in a marketing and sales capacity, while Cedergren works more on the technical and support sides of the business. Cedergren predicts, "This will allow each of us to concentrate on what we do best and allow the DJ Webmin product to go much, much farther."

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Denon Comes to the Table

Denon's new **DN-S5000 tabletop CD player** features a 7" motor-driven "active" platter for emulating vinyl with your CDs. An actual vinyl record, with slip mat and slip sheet completes the realistic feel. The unit includes Denon's Alpha Track technology, enabling independent playback of two tracks from the same disc at the same time, letting you mix with a single drive. Its Hot Disc 35-second memory feature allows you to eject the disc during playback and have play continue for up to 35 seconds. The DN-S5000 is packed with other features, including: a Fast Search lever; pitch control and pitch bend up to ±100%; 16-second anti-shock memory on both main and Alpha tracks; and more. MSRP: $1,200

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Gladiator Enters the Arena

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Spinning MP3 Discs

With its ability to play MP3 data discs, the **Gemini MP-3000X** will allow you to walk into a gig with just a couple of CDs, ready to access up to 300 songs without changing discs during a performance. This new unit (3 RU controller and 2 RU player) can also handle CD-Rs and CD-RWs. All the usual mixing features are available with the MP3 files. It offers frame accuracy, instant start, anti-shock buffer memory, a blue LED display, pitch bend, and selectable pitch control (±4, 8, 16%). A search mode selector and inner/outer jog wheel allow music search or track search. Robo-Start is also included for relay play.

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Mobility only takes you so far

X-15

[Four-channel 19" rackmount mobile DJ mixer] [Balanced XLR and unbalanced RCA master outputs] [Eight stereo channel sources (two stereo phono inputs, six line inputs)] [3-band EQ per channel] [discrete booth outputs and record outputs] [Two mic inputs] [Replaceable crossfader]

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More info? It's all available at **www.tascamdj.com** today.

X-17

[Four-channel 19" rackmount mobile/club DJ mixer] [Balanced XLR and unbalanced RCA master outputs] [3-band EQ per channel] [Fader start on all four channels] [Eight stereo channel sources (four switchable phono/line stereo inputs and four dedicated stereo line inputs)] [Two mic inputs] [3-bank sampler with pitch control and compact flash slot to save and recall samples] [Separate stereo aux input w/ level control] [Discrete aux outputs, booth outputs and record outputs] [Booth dimmer] [Effects send/return] [Replaceable crossfader]

www.tascamdj.com

TASCAM DJ

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Crown International is offering lighter, smaller, more affordable versions of its popular **XLS Series power amplifiers** (**XLS 202**-145W/ch, **XLS 402**-260W/ch, **XLS 602**-370W/ch, all at 8Ω). Each 2-U model (reduced from 3-U) features an all-steel chassis and forced-air cooling fans. Front panels sport dual, precision-detented level controls, power switches, and LEDs indicating clipping per channel, power, and fault conditions. Connections include two balanced XLR inputs as well as touch-proof binding post and Speakon® outputs. Output current limiting, DC protection, circuit breakers, and special thermal protection are standard. The amps are covered by Crown's three-year, no-fault, fully transferable warranty. MSRPs: XLS 202 - $409; XLS 402 - $495; XLS 602 - $619.

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Take Your Turn

You can take your turn at going retro with the **DX-5R Rotary Mixer** from **American Audio**. A four-channel 19" rack-mount unit, it features large silver rotary knobs on each of its channels and master volume control, giving it the appearance of a mixer from the '60s or '70s. Knobs aside, other features are 21st-century: Feather Fader; Fader Q Start; 4-band master rotary EQ; channel gain controls and LEDs; separate balanced outputs (master, booth and subwoofer); and adjustable subwoofer frequency control. Inputs include 8 lines, 2 phono and 2 mics. Weight: 7 lbs. MSRP: $319.95

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The New RMX 4050HD

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RMX 4050HD rear panel view

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*FTC Watts †1 kHz, 1% THD

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Power-packed Professional

The **Pro Mixer DJX400** is a new two-channel stereo DJ mixer from **Behringer**. Packing a lot of punch into a small package, this mixer will be at home in club or mobile setups. The unit features gain controls, 3-band EQ/kills and BPM counters for each channel. Its one microphone input uses studio-grade ULN technology and includes a 2-band EQ. The DJX400's other features include: a PFL function with split option; an assignable level meter with peak hold; an adjustable XPQ 3D surround effect; crossfader curve select switch; and gold-plated RCA connectors. MSRP: $129.99

Behringer USA, Inc. • 190 W. Dayton St., Ste.201 • Edmonds, WA 98020
Tel: 425-672-0816 • Fax: 425-673-7647 • www.behringer.com

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The **Metered Six Series** from **Furman** provides six single rackspace options for getting your power into shape. Three are15-amp power conditioners: the PL-PLUSD, PL-PLUSDM and PL-8DM. Three are 20-amp models: PL-PROD, PL-PRODM and PM-PRODM. Their front panels are made of black anodized aluminum fixed to a rustproof chromate steel chassis for positive ground connections. The two Plus and 8DM units are rated for a one-time power surge of 6,500 amps, while the Pro units are rated for an 11,000-amp surge. Each unit has unique enhancements for different applications. See the Furman Web site for details. MSRPs: $249 - $439

Furman Sound, Inc. • 1997 South McDowell Blvd. • Petaluma, CA 94954
Tel: 707-763-1010 • Fax: 707-763-1310 • www.furmansound.com.

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Three Harman International brands have teamed together to offer two instant PA systems, available through **JBL**. In the **E-System 15**, you get two JBL EON15 G2 speakers; one Soundcraft E8 mixer with eight microphone inputs and two stereo line inputs; two AKG D2000S microphones; and four 25-foot XLR cables. For smaller applications the **E-System 10** gives you two JBL EON10 G2 speakers; one Soundcraft E6 mixer with six microphone inputs and two stereo line inputs; two AKG D2000S mics; and four 25-foot XLR cables.

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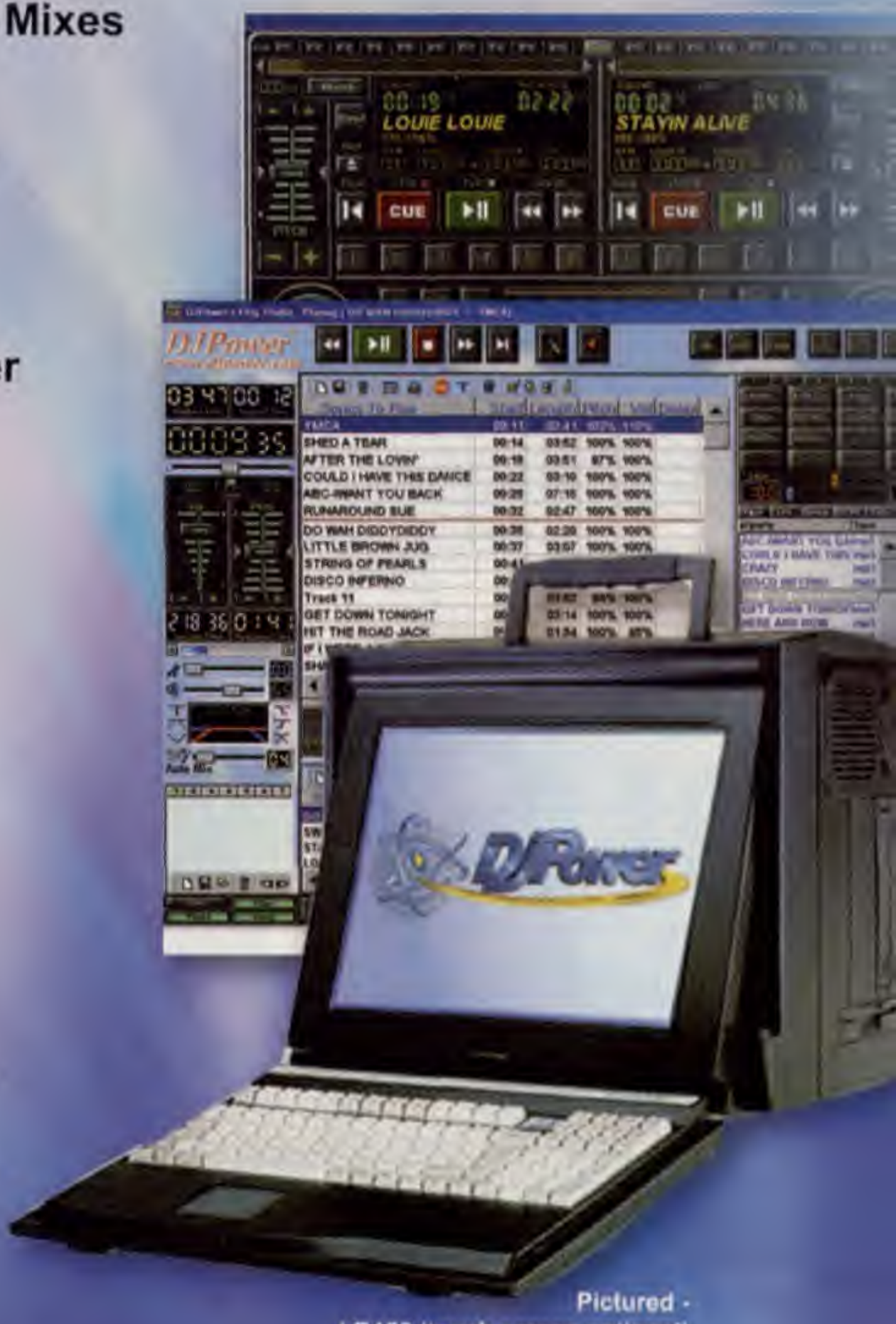

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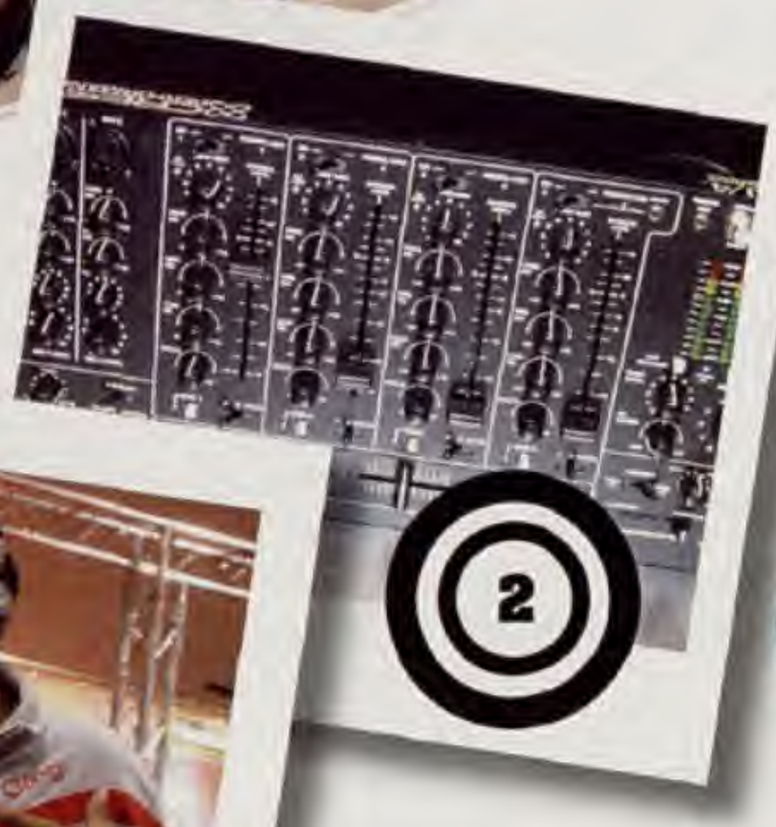

DJ Gear Glistens at Winter NAMM

By Dan Walsh

Music trade-show unearths a goldmine for DJs this year

At the Anaheim Convention Center in sunny Southern California, the floor of the nation's biggest annual music products tradeshow sparkled with a wealth of choices for gear-buying disc jockeys, despite a sluggish economy that has forced many companies to cut costs. Winter NAMM is always a gear-lover's paradise, but this time around, it seemed that there were more new items of interest to DJs than ever. The following are some highlights. (Numbers in parentheses correspond to the photos.)

Just about every manufacturer of **DJ mixers** showed new options for a wide range of DJ styles. Stanton's SMX-401 hit the club market, while the RM-22 was aimed squarely at mobiles. Numark revealed its upcoming PPD9000 digital rackmount mixer, along with a number of two and three-channel units (1). American Audio turned slightly retro with the introduction of the DX-5R Rotary Mixer (see p. 18) while also providing a glimpse of an upcoming, as yet unnamed mixer. Behringer displayed a new crop of surprisingly affordable models, including the DJX400 (see p. 22). The X-15 and X-17 from TASCAM showed the company's continuing commitment to the Mobile DJ community (see p. 22). Crest unveiled its new DJ mixer line with the CJ/4 (2). The emphasis at the Vestax booth was on club performance mixers like the PMC-37 Pro. Although the Empath three-channel mixer from Rane was not a brand new piece, its co-designer, DJ legend Grand Master Flash gave it a workout, while also educating the crowd on the history of hip-hop mixing (3).

There was quite a bit of excitement in the realm of **DJ CD players**, indicating that a new generation of players has clearly arrived. firat out of the gate was American Audio's Velocity, with its unique touch-sensitive jog wheel for adding effects. (check out our review in MB #79, p. 30.) The first tabletop player from Denon, the DN-S5000, also created a buzz (see p. 16). One Phat DJ demonstrated it throughout the show

(4). Gemini's MP3000X (see p. 16) and Numark's CDN90 (see p. 18) stood out among the dual 19" units. Turn to page 28 for the Scoop on Pioneer's unique DMP-555 Digital Media Player. Defying categorization were two devices from Vestax: the rack-sized DSS-X1 MP3 player module and the Faderboard (5), which suggested a myriad of performance possibilities. They also showed the unique CDX-16 dual CDP-mixer combo unit.

EV covered the **PA** spectrum with new speakers, mics and a new mobile system, the Gladiator (see p. 16). Mic masters Audio-Technica (see p. 18), Shure and Nady debuted new gear, while others like Samson, Gem, and H&F Technologies sought their own pieces of the wireless pie. Crown showcased its new XLS amps (see p. 18) and QSC stepped outside its comfort zone into the world of speakers with the new Isis Series (6). The E-Systems from JBL provided yet another composite PA solution (see p. 22). Big sound was amply represented by B-52's ACT-1515 powered system (7), Bag End's new S21E-C sub, Community's Tandem Drive line, and Yorkville's newly carpeted Pulse speakers, among others. A new focus on mobile sound was evident in the LQ Series speakers at the Crest booth. Yamaha's new portable package, including the EMX66M powered mixer continued the company's portable PA tradition (8). Breaking from the norm was NXT (distributed by Carlsbro in the U.S.), with some innovative flat-panel speaker technology (9). Peavey rolled out updates with the Kosmos Pro enhancer and the Feedback Ferret II (10). Sennheiser celebrated the continued success of its *evolution* line of stage mics with a concert at the Galaxy nightclub featuring DJ Siren (11) and *headliners, the Goo Goo Dolls* (12).

The DJ-1 and three other new models of **DJ headphones** from Nady made an appearance. AKG's K281 was also highlighted (13). Ultrasone exhibited its HFI-650 Trackmaster headphones, which create a natural surround

effect with multiple mini transducers (14).

For **karaoke** applications, Audio2000'S displayed a wide variety of gear, including the Singer's Power II (15) in a large, well-stocked booth. In a miniature vein, Priddis showed its updated Morph-1 and VocoPro showed its digital DA-1000 Pro (16), both designed to add karaoke mixing capability to regular DVD players.

In the realm of **cases** and other support equipment, Odyssey displayed its wide selection and also highlighted a new roller table (17). Road Ready showed the Lock 'N' Roll stacking case system (18). SKB debuted the roto-molded SKB-82DJ (19). A special swiveling XLR cable from Planet Waves was geared specifically toward DJs.

There was plenty of **lighting** on hand to complement the abundance of audio. American DJ (20) (also see p. 20), Chauvet (see p. 16), Odyssey, MBT, Martin and others provided options from entry-level to high-end.

Stanton continued its advancements in **DJ software** and **hardware** with the addition of the FS CD adapter for its Final Scratch system (21), and its announcement of a Mac version of the software developed in partnership with audio software heavyweight, Native Instruments. A new company called DJ Rak demonstrated some powerful custom-built DJ hardware/software combinations (22). See this issue's Pioneer review (p. 28) for another approach to software/hardware interfacing. For serious computer DJs, Edirol offered a wide variety of outboard USB audio-capture devices, including the extravagant M-100FX 10-channel mixer (23). Prodikeys, from Creative Labs (the maker of the ubiquitous SoundBlaster computer sound card family), combined a music keyboard with a computer keyboard (24), threw in some DJ functions, and showed that there's really no limit to what creative gear gurus can come up with. •

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Extreme Media Marriage

By Dan Walsh

Are you a "digital DJ" yet? Of course, if you use a CD player, that's digital, but I'm using the term to refer to DJs who have embraced the cutting edge of digital performance technology, specifically, computers. Well, if you have been thinking about taking the plunge into the sea of musical bits and bytes, Pioneer is now offering an attractive vehicle for you to consider. It combines extensive hardware control, expanded media support, and interactive DJ software in a powerful performance package.

The Pioneer DMP-555 further expands the digital DJ's arsenal

The DMP-555 Digital Media Player is the first DJ CD player to add Secure Digital (SD) card capability. It not only lets you use the tiny cards (postage stamps are the usual comparison) for storage, but also gives you control over the stored songs with all of the unit's mixing functions.

This is not the first hardware controller to work with DJ software, but it comes at the concept from a unique angle. In essence, the bundled DJ Booth software gives you two virtual players that you control with the DMP-555. Through the application, you have access to most of the hardware's functions, along with an added virtual crossfader. The software also performs the job of loading tracks on the SD card, through the hardware. And, of course, it also provides a place to organize all those compact MP3 music files.

Tool Time: The Hardware

The DMP-555 starts with the standard features you would expect on a Pioneer tabletop single CD player: a front-loading CD slot; a CD Eject Lock switch to prevent accidents; anti-shock memory; relay play and fader start capabilities (with Pioneer mixers); Legato Link Conversion (to smooth out the digital signal); an additional digital output; a large, detailed LED info display; auto and manual cueing; and a 100mm jog wheel for searching, pitch control, and a scratch effect. (Unfortunately for digital turntablists, the DMP-555's scratch effect is not quite up to the level of Pioneer's CDJ-1000.) A master tempo slider controls the tempo in ±6, 10 and 16% ranges. The DMP-555's seamless looping is fully adjustable and truly seamless. You can also loop a whole song with the One Track Loop Set button.

Another useful performance feature is the 3-Band Isolator, which lets you cut low (280Hz and below), mid (280Hz - 6kHz), and high frequencies (6kHz and above) from a CD or SD card. The amount of cut on these is extreme; I found it quite useful for on-the-fly remixing.

Here's My Card

The SD card control panels provide the single CD player with a whole extra dimension, making it self-sufficient. The DMP-555 supports folder searching on the SD card, a handy feature when you're using the "big" 256MB cards. (The unit ships with a 16MB card.) Separate volume, Card Tempo and Card Pitch Bend controls allow you to mix between the card's tracks and CD tracks when Dual Synchronous Play mode is engaged. A Card Synchro function makes it easy to match up and lock in the BPMs of the currently playing CD and SD tracks. The manual says the actual tempos of the tracks need to be no more than 16% different; I pushed the limit with a 98-BPM hip-hop sample and a 138-BPM house track and can say that the manual is correct.

I was happy to find that the unit can play and apply effects to MP3s on CD-ROMs, even multi-session discs. However, you cannot use the Card Synchro function to beat match these tracks with tracks from the SD card (although you can switch back and forth); you can only

automatically beat mix between a CD-DA (regular CD) and the card.

If you wanted to, though, even without the DJ Booth software, you could generate a complete performance with a single DMP-555, some CDs and SD cards. I think I just heard some Mobile DJs say "hmm."

Streamlined Software

The DJ Booth software opens communication (via a special, included USB cable) between the DMP-555 and your PC (no Mac version is apparently in the works). This is where I found the package to be a little lacking. While it provides excellent performance manipulation of the MP3 files on your computer, it is a bit thin in the area of music organization, only providing basic listing and search capabilities. It doesn't let you save the playlists you have created for each session when you exit the program. If you are used to programming a multitude of different virtual gigs on your computer, you'll be disappointed. I have, however, been assured by Pioneer Pro DJ reps that updates are on the way to pump up this end of things.

Taken on its own terms, though, the system is pretty cool. You can easily rip your CD tracks to add to the MP3 library. Subsequently, it is also a snap to dump them onto an SD card in the DMP-555.

In DJ Play mode the software really shines. You can quickly create playlists for the dual virtual players by dragging tracks to them from the master list. Once these are set, you can use either your pointing device or the DMP-555 to search, select tracks, perform loops, or make tempo changes. The DMP-555 itself cannot do the crossfades (it's not a mixer, after all), nor can you use the scratching or isolator effects with computer-based tracks. But DJ Booth provides a number of professional grade transition effects, along with three adjustable fader curves. The effects will be familiar to Pioneer users: Cut In (cuts off the previous track and instantly follows it up with the next track); Zip (the pitch of the track being played drops over the number of beats you specify, then playback starts on the other player); and Echo (the previous track continues to echo for the number of beats you specify, and then playback starts on the other player).

Another strong feature of DJ Booth is loop creation. Once you select a track and hit the Create button on the Music Management screen, you can take a closer look at the waveform of the track, and then program a precise loop, using either the software buttons or the loop buttons on the DMP-555. You can remove sections of a song or pull out short loops for mixing. Once you're satisfied with the result, you can save the new track to the main list. This takes the pressure off when performing live; just make your loops ahead of time.

As I mentioned earlier, updates are planned for the DJ Booth software. The place to access these is a dedicated support area Pioneer has created at their Web site for registered users of the DMP-555. Not only can you get tech help and software updates there, but also firmware upgrades as they become available.

Musical Stimulus Package

I had a lot of fun getting to know the DMP-555 briefly. I'm sure that users who put in some practice time with this player will be amply rewarded. With this Digital Media Player, Pioneer has taken some tried and true technology and stepped off in a new direction. The hardware has definitely inherited the high quality that has won the company so many loyal users over the years. The DJ Booth software has some room to grow, but it is firmly rooted in the same tradition. Taken as a package, they're sure to bring more DJs over to the digital side. •

Pioneer Electronics (USA), Inc.
2265 E 220th St.
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Tel: 310-952-2000 / 800-782-7210
Fax: 310-952-2990
www.pioneerprodj.com

DMP-555 Digital Media Player
MSRP: $1,499

Requirements
OS: Windows 98SE / Me / 2000 / XP Home or Professional
Connection from PC to DMP-555 via USB

Capabilities
Media: CD, CD-R, CD-RW and SD Card
Formats: CD-DA, CD-ROM, SD Audio
Useable Capacity of SD Card: 8 - 256 MB

Martin Brings LIGHT and SOUND to the Show

The lighting powerhouse pursues the mobile market

By Jammin' Jim Kerins

My *Mobile Beat* reviews generally consist of reviewing a single item, such as a mixer, an amplifier, or a CD player, etc. Recently, however, I received a whole box full of goodies, a veritable potpourri of high-tech products from Martin Professional. For those of you not in the know, the cutting-edge, Denmark-based manufacturer is populated by those way-too-smart kids from science class who you couldn't help but loathe when you were younger. They supply the intelligent lights you have seen at Disney World, on Broadway, at big city dance clubs, and on tour with top acts.

For many years, you had to have a diva's budget to afford this level of sophistication at your show. Fortunately for us, Martin has realized that one particularly large army of weekend warriors—American Mobile DJs—is made up of performers with a need for the best in lighting and audio, at a price that won't cut into our minivan payment schedules. Breaking open my box, I was looking forward to seeing if any of the three Martin products inside would have the potential to end up in the back of your van.

Little, Light, and Loud

The trend today in mobile speakers is toward self-powered processor-controlled systems. Martin has jumped into the arena with its Mach brand, and the new Mach M Flex speaker series.

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Freeway Series Wireless—the simplicity you need, with the dependability you've come to expect from Audio-Technica. At least you can count on your wireless.

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- **Unique docking power supply**
- **Available in 2 frequency bands for using up to 8 systems simultaneously**

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- **Unique docking power supply**
- **Dual-power battery-save switches on transmitters**

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Reliability and lightweight amplifier components, coupled with streamlined set up possibilities and better sound make this type of speaker the wave of the future. The problem with some powered speakers is driver, amplifier, and signal processor matching, and, as we say in Japan, component harmony. Were the M Flex speakers up to the task of taking electronic input, and producing beautiful music?

Normally, when reviewing speakers, I get two (let's say it slowly together: s-t-e-r-e-o); however, I was sent only one M Flex 12. Hmm...I guess those freight charges do add up. Or maybe what makes some European companies great is their ability to do more with less. Whatever the reason, at first glance, this little extruded, gray composite wonderbox, looked extremely kølig. (That's Danish for "cool.")

Components

Just by handling the ergonomically designed cabinet, I was immediately impressed with the quality materials, design and attention to detail. The M Flex 12 features a coaxial 12" woofer, and 1" compression driver. A 350-watt low frequency amp, and a 70-watt high frequency amp drive the speakers. All the speaker's signal processing, limiting, crossover, and EQ technology comes from TC Electronic, the well-respected manufacturer of rack-mount hardware that performs these functions.

The rear jack panel includes an array of high-quality connectors. Mic and line level inputs can be adjusted with mic gain, volume, and high and low EQ controls.

And by the way, this speaker was not just engineered in Denmark, and then sent off to be put together a world away. No, it was assembled by well-paid, conscientious Danes with terrific government-sponsored health care plans. I joke because I care.

Sound

"Beefy" was my first reaction, upon hearing the M Flex 12. Typically, 12" drivers and small cabinets do not give you the type of output that can vibrate your clothing like this unit did. Kudos to the big internal amplifiers; you just can't cheat physics—even small cars need big motors to make them go. European sophistication was evident in the clarity these speakers provided: solid low end and crisp highs. A pair of these speakers would be excellent for most small applications, however the addition of a subwoofer would be recommended for bigger venues, or loud, thumpy-thump dance music. I say check them out. The series also includes the bigger M Flex 15, containing a 15" woofer and horn combo. And if the M Flex 12 is any indication, you'll have to hang on to your intestines when using the M Flex powered 15" sub.

Ego in Check

After years of perfecting the ultimate in high-end intelligent lighting, Martin has brought a new level of quality and sophistication to the Mobile DJ with its Ego series of lighting effects. Most entry-level moonflower, or gobo-style lights look fine, but lack that stunning, amazing quality we can only yearn for on our lowly budgets. Many mobile light effects are really low-tech boxes of metal with average optics, circuits, and oh-so boring output. You know the type: the randomly spinning, uncontrollable, muted, out-of-focus color projector. Does this Martin unit really up the ante, or is it just an ego thing?

Composite Box

Let's face it, we all want to be more efficient—or we're just lazy. I have a few old lighting effects in my warehouse/garage that I rarely take because they're just too heavy and bulky. The Ego 1 moonflower effect, is neither. Rather, it's made out of a lightweight gray composite material with a super high-tech look. Removing the internal access panel revealed an amazingly well laid out design. The Ego 1 is fan cooled, and jam packed with quality electronics. The bright 250-watt halogen bulb loses hardly a lumen since it reflects off quality mirrors,

and shines through a beautifully manufactured focusable lens. The efficient layout made me think that Dr. Bose must be moonlighting. It even has a built-in handle. You'll never leave this retina-burner at home.

The Ego Has Landed

In my secret basement laboratory, I cranked up some dance music, and fired up the Ego 1. The machine produced crisp, vivid images. Its rotating gobo wheel with brilliantly colored dichroic mirrors created a stunningly bright room-filling effect. The extremely focused, multiple funky colored images were dazzling. And they even licensed Blinky from Pac-Man.

A variable audio or music trigger controls the movements, while a dynamic control allows for what Martin calls "behavior tuning." This control allows for fine-tuning to create interesting gobo, and rotating mirror interactions. (I wish I had a behavior- tuning knob.) In my opinion, this light simply puts other moonflower effects to shame. I think I'm going to keep my Ego in check—or at least in garage.

Get Your Freek On

As more and more intelligent lighting becomes available to the masses, it makes sense to intelligently control the lights. The last thing I pulled from my box of treats was Martin's newest compact controller, the Freekie. If you're familiar with intelligent lighting and programming, you will appreciate the features the Freekie contains. If you don't know the difference between an intelligent light and the front porch light, now may be the time for you to get a tasty snack.

Possibilities

The Freekie is a metal-encased, rack-mountable, 12-channel controller. The system uses the pervasive DMX protocol. Other cool features include fog machine operation, and a non-centering joystick. Twelve faders allow precision programming, and instant access to real-time light control. A master fader controller handles light intensity. Your fixtures will respond to chase programs you set up, and tempo is user adjustable or music triggered. For the truly technologically insane, the Freekie is also MIDI-controllable.

Freek Out

Since Martin couldn't trust me with their concert series $10,000 intelligent lights, I had to scrounge up some of my own less intelligent intelligent lights. Once I identified the correct dip switch settings on my fixtures, the Freekie instantly recognized the connections, and we were off.

The manual does a good job of explaining the various ways to set up and program light shows. The 12 handy faders give you complete, precisely defined control over any of the DMX channels. There's plenty of storage available, with up to three banks of 12 programmable shows, containing a maximum of 10 scenes each. That's enough to keep you up very late, programming to

your little heart's content. Cool real-time functions include blackout, and an intelligent light favorite, the strobe effect. During a program sequence, the Freekie allows you to also manually control many fixture functions. The ability to use the joystick to control a single intelligent light as follow spot is great for highlighting a singer, the bride and groom on the dance floor, or anyone else craving the limelight. In follow spot mode, I found that the lights responded nearly instantly to the joystick.

This quality product should certainly be on your list to check out when you're shopping for intelligent light controllers.

In the End

I have personally owned and abused, for 12 years, a set of Martin Robo Colors, and to my great pleasure they still look great and work well. These new products may cost a little more than the competitors, however under close inspection I think you'll find superior design, performance, and durability. Check out www.martin.dk to learn more and to fantasize about owning their concert tour lights.

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MORE *Than Just the* FAQs

From the bottom line to basic liability- a selection of hot DJ topics

By DJ Dr. Drax

Q: ***What is the average cost of starting a DJ business? -Brad***

A: That really depends upon your objectives, ie., the types of events you see yourself doing. If you want to build a business on the best gear, it could easily take you beyond $20K just in sound. Lighting could add another $20K. However, a more reasonable number might be $20K for sound and lights.

One area that I feel is very important for starting a business is the cost of self-improvement. You need to determine objectively whether you need to develop "business skills." There is so much more to this than merely spinning. If you don't really understand the sales cycle, you will need to learn. I would suggest that you learn from good trainers, people who are masters at selling the unique services that DJs provide. The best advice I can give you is to learn the business side first, before you buy a lot of capital gear. Seeking a position with a high-quality DJ company in your area would be a good way to learn. There are also excellent resources on the Web at ProDJ.com and DiscJockeyAmerica.com.

Other costs that are often overlooked are marketing materials, business cards, and lastly, the single most important aspect of starting a business: writing an actual business plan. This should involve a contract attorney, as well as a mentor to help you get it done right.

I cannot stress enough the need to develop the business on paper first, having all the numbers down. Do market research. Find out how many events are held in your market. Find out how many weddings are held.

These are some of the "hidden" costs of starting a DJ business. Spending these first will save you thousands in mistakes later.

Q: ***While at a gig, my microphones tend to send off more feedback at the end of the gig, than at the beginning. What could be causing this? They don't send feedback at all for the first two hours, then after that, I have to be careful. Your help is appreciated. -Steve Van Pelt***

A: The following assumes that the volume and tonal content of the music is the same later as at the start. (If there was a dramatic difference, this could be a factor.) All things being equal, I have one word. Batteries. Are you using the cheaper ones? Or possibly using them for more than one event? Another problem could be a significant alteration in room acoustics. I highly doubt this, but felt it was worth a mention.

Q: Any new, creative ways to start the dancing portion of a wedding? -JT

A: I find that building the energy of the music during the events prior to this is the best way. As you move through dinner, during the last half hour start picking increasingly more up-tempo material, still dinner music, but more upbeat. Then move over to some instrumental versions of some good pop tunes, things with a good hint of a dance beat. Watch the room as you're doing this—you should see the toe tapping start to increase. If this is happening, you're on your way. The key here is not to let your volume creep up. Keep it at dinner level, then, during the last three tracks, start moving slowly up to the point you need. Finally, bring it on strong with the best track you have. Too often people save the best material for later. I feel this is a mistake. Nothing kicks a party off better than starting with a really hot dance track.

Q: Do you know any Mobile DJs who are using laptops at their gigs? My concern is [the problem of] sound quality. How do you overcome it? Can you? You still need an amp and quality speakers, but it would make the overall set-up easier to carry and break down. Any suggestions? -Brenda

A: Yes, many DJs do use laptops. The better ones use external PCMCIA or USB sound devices that are professional grade. Rack-mount PCs are much better still than laptops. The reasons are many. For more information check out the Dr. Drax forums on digital DJing at ProDJ.com and at DiscJockeyAmerica.com

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Q: I need to expand more and get more gigs going. Have you got any useful tips? –Matty Pearson

A: Attend a Mobile Beat show and join a DJ association such as the ADJA or NAME. Look for a group that has local chapters. Finding others in your area to network with will be of great benefit to you.

Q: How much can you make as a DJ? I'm 16 and still in high school. Is there any way I can get experience now as a radio DJ? –Keith

A: How much can be made? Anywhere from $10 to $10 million. At your age you would have a very hard time getting on the radio at a major station in your market. I am not saying it is impossible, just very hard. I was on the air at 16 in a mid-market station with an audience of about 100K people.

Here is my story. I went to the station—just dropped in. I was in the area, so I asked to speak to the program director. I had my torn baggies on, slung low, with a dope t-shirt. He politely invited me to his office—and that is as far as it went. I could tell by his eyes I had no chance. The interview was over in five minutes, but it was really over before I walked in the door.

A few months later, I approached the same station, after calling for an appointment. I was dressed in my very best clothes. I looked like a person who was taking the opportunity seriously. I was well groomed, spoke well, with good diction and presence, and I pitched my case. Twenty minutes later, I left as the new afternoon drive time DJ. I was 16, and as happy as any 16-year-old could ever be.

Notice any similarities to your own approach in the two examples? What made the difference? I changed how I presented myself. It was small, but it made all the difference.

Make sure to take the time to proofread any written inquiries you may send out. Have a friend or teacher look over what you're sending to get an objective point of view. It's like verbally "dressing for success." Remember you only have one chance for a good first impression.

If your high school doesn't have a radio station, check to see if you can get involved with one at another local high school or college. You might also want to try to get a part-time job helping out (being a gopher, etc.) at a local commercial station.

Best of luck to you!

Q: What type of insurance is required for a Mobile DJ? –Linda

A: In a broad sense, none is actually required, as of right now. That said, some facilities do require a DJ to carry general liability insurance. This covers damages to the facility that you might cause.

I would suggest that you join a DJ association that offers discounted insurance to its members. You can also check out independent brokers in your area.

You definitely want to have liability insurance. This covers you against slips and falls, fire, gear falling on a guest, and the like. It doesn't matter if you're actually at fault—if somebody gets hurt, everybody gets sued. Make sure that you get coverage from a triple A-rated company and that the policy is solid.

Next, I would suggest that you have gear coverage. This is important. Could you replace all your gear and your music library at your own expense if you had to—and stay in business? This is another advantage of DJ associations. They have the coverage you need at a price you can afford.•

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The DJ is in the Details

Software that gives you complete control of your DJ enterprise

By Dan Walsh

Everyone has a different organizational style, yet when it comes to specific business types, there are always a number of common elements that each company has to deal with, no matter how large or small. Disc jockey services are no exception. On a weekly basis, you have to keep track of a lot of things. And obviously, the bigger the DJ company, the greater the need for organized management. But single operators can also benefit from a streamlined management system.

Digital Simplification?

This is where our friend, the computer comes in. Computers are supposed to make our jobs easier; when they are functioning properly, they do. And in the case of DJ business software, they can really help you get a grip on things, while also saving a lot of trees.

Today, we're looking at DJ Manager™, an extensive, integrated suite of tools with the power to track all the details of your business. I'm tempted to say almost too much power.

DJ Manager gives you a number of modules to choose from. As music is a key element for DJ services, the Music Database option is available by itself or with a Request Management application. To get the rest of your business organized, there's Event Management, which includes tools for managing contacts, clients, packages, pricing, gear inventories, and a whole lot more.

Get to Work

The software sports a basic Windows™-style graphic interface; in other words, if you're looking for colorful eye candy while you work, you won't find it here. When you boot up DJ Manager, it's time to work, period. I found the basic layout of multiple windows containing "just the facts, ma'am," to be the only logical way to deal with the numerous types of information the program can handle, without causing confusion.

Event Management helps you generate and organize detailed data on clients, venues, vendors, employees, and subcontractors. It even fills in the city and state after you simply type in the zip code. Single "entities" can be accessed by each part of the management system, so multiple entry of data is avoided. You can also keep track of things like employee pay and sales commissions.

The packages and pricing section provides a lot of options, allowing a variety of combinations of personnel, equipment, services and prices. Automatic calculations simplify the process and minimize drudgery. You can set up DJ Manager to easily match up the right person with the right gig, and to even warn you about conflicts with other events or vacations. Other tools

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allow you to track the entire event process, from your initial client meetings all the way through to payment.

An ample supply of useful reports and documents come with the software, including contracts, invoices, DJ event info sheets, and more. New documents are regularly available from the DJ Manager Web site.

Mastering Music

Musically speaking, DJ Manager is also well-equipped to help you maintain complete control. The Music Database lets you catalog all of your music by titles, artists, BPMs, tempos, genres, durations, release years, as well as any extra comments. To get started, you can download a very specific genre list from the DJ Manager site. I appreciated the detail of this list, which is obviously the result of long experience in the DJ world. You can also import data from the CDDB™ internet database. Once your music data is entered, you can generate filtered song lists and export them for printing.

The Request Management module integrates with the database, providing an on-site tool that amounts to a request list on steroids. You can create "quick pick" lists for your DJs, for those moments when they just need a good song without having to think too hard or search too long. It will track requests, even noting tempos, to help maintain a smooth flow. And, of course, it reminds you of the client's must-play and must-not-play lists. A post-event report is also available, to help you answer any concerns and improve your shows.

Investing in Your Business

Beyond the monetary investment necessary to obtain this software, which is to be expected for any productivity-boosting tool, the one thing to keep in mind is the investment of time necessary to get this system up and running. While the music info is, for the most part, easily accessed via the Web, your other business details will have to be entered into DJ Manager- a time-consuming task if you are doing it all manually, and still a challenge if you're importing from other sources. Understanding this, the DJ Manager folks will help you through the process- for a fee. But, for those of us who need a complete organizational overhaul to get a grip on day to day operations, the price and the time are probably worth it.

What this all adds up to is a powerful, multifaceted tool for managing your DJ business. Whether you're a single op or you run a multi-system company, I can see this software helping you maintain a tight rein on all aspects of your business- it might even boost your bottom line by eliminating wasted time and event planning errors. The only danger I see here is for people with a tendency toward micromanagement. If you fall into this category, be forewarned: you may need someone to pull the plug on your computer to get you away from DJ Manager and out to the gig. •

Product Details

DJ Manager - www.djmgr.com
A sixty-day, fully functioning demo version is available for download.

System Requirements:
MS Windows™ 98, 2000, ME, NT, and XP
Monitor display: 800x600 or higher
MS Word 6 or later

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Consulting with a Computer Expert

Sometimes getting a helping hand makes more sense than going it alone

By Reid Goldsborough

Say you need to upgrade a half dozen PCs in your office. Or you'd like to install a network connecting a new computer in your home to an existing one to share its cable modem and printer.

You can do it yourself, listening to vendors who want to sell you their products or services, reading whatever you can find on the subject, and hunting down advice from those who've undertaken similar projects. Or you can ease your burden by hiring a computer consultant.

Hiring Knowledge

"Good computer consultants spend years acquiring knowledge in their areas," says Al Cole, president of the Independent Computer Consultants Association (ICCA) and a consultant from Windham, NC. "When you hire a consultant, you get use of this knowledge. You don't have to spend time following the trends and tracking the state of the technology."

Computer consultants typically specialize in one or more areas. Areas of specialization include specific categories of hardware and software, specific types of clients such as medical or legal offices, general office automation, networking, and Web services. Most consultants target their services to businesses, but some work with home users.

How do you know if you need a consultant? "Ask yourself the following questions," says Leigh Weber, a computer consultant in Maple Glen, PA, who helps clients reduce paperwork. "Are you confused by all the technology choices out there? Do you lack the in-house expertise to install, learn, or troubleshoot computer products or services? Have you run into a wall in undertaking a project yourself?"

Finding Mr. Right

The best way to find a computer consultant is through referrals. Alternatively, at the Web site of the ICCA (www.icca.org) you can search for consultants by geographic area and area of expertise.

You need to be careful in choosing a consultant, say Cole and Weber. Ideally, you should work with someone who has experience with your type of problem and who has no financial interest in individual products or services.

This doesn't mean you should never go with someone who's getting up to speed. You can save money by helping a consultant gain experience with a new area. But the consultant should disclose this up front so you know what you're getting into. The consultant should also disclose if he or she feels someone else may be better suited for your particular project.

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Members of the ICCA abide by a Code of Ethics and adhere to the Standards and Practices of ICCA. Members are computer and software experts who have practical experience with the industry's rapidly changing technology. Members use, recommend and install the latest products, and help corporations and individuals utilize the capabilities of the technology they own.

Some consultants also act as resellers in behalf of computer manufacturers, getting a commission for selling the company's products or services. Having financial ties like these doesn't necessarily mean that the consultant will favor these products or services over others that may be more appropriate for you.

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Good computer consultants spend years acquiring knowledge in their areas.

sultants should disclose any ties, and this is information you need to weigh.

Sounds Like a Plan

The biggest problem that people run into when working with computer consultants, say Cole and Weber, occurs when what the client wants changes during the course of the project from what was initially agreed to. This can lead to disagreements and uncompleted projects. To prevent this, as a client, make sure you understand the problem you want to solve and that your expectations are realistic. Not all problems can be fixed with technology.

You don't necessarily have to know the scope of the project initially, but you should discuss your thinking in detail with the consultant. Before work begins, you should have an agreement in writing that spells out everything, including the timetable, compensation, and contingencies—what happens if you make additional requests before the project is completed.

Also, make sure the consultant has a track record of finishing projects by obtaining and checking references. Ask probing questions, when you contact the references. Many people are reluctant to admit that a project went bad.

If possible, interview more than one consultant before choosing. Do they listen? Do they ask questions about your situation and plans? Do they tailor their solutions to your problem? Do you understand what they're saying?

Job Well Done

If all goes well, and it should, you won't regret paying the bill, having saved time or money. Depending on the project, a computer consultant may charge by the hour, presenting a bill each time he reaches a milestone. Alternatively, a consultant may charge by the project, often asking for one-third of the payment up front, one-third when half done, and one-third upon completion.

It has been said that a computer lets you make more mistakes more quickly than any other invention in history, with the possible exceptions of handguns and hard liquor. A good computer consultant can help prevent mistakes from happening in the first place.•

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. He can be reached at reidgold@netaxs.com or http://www.netaxs.com/~reidgold/column.

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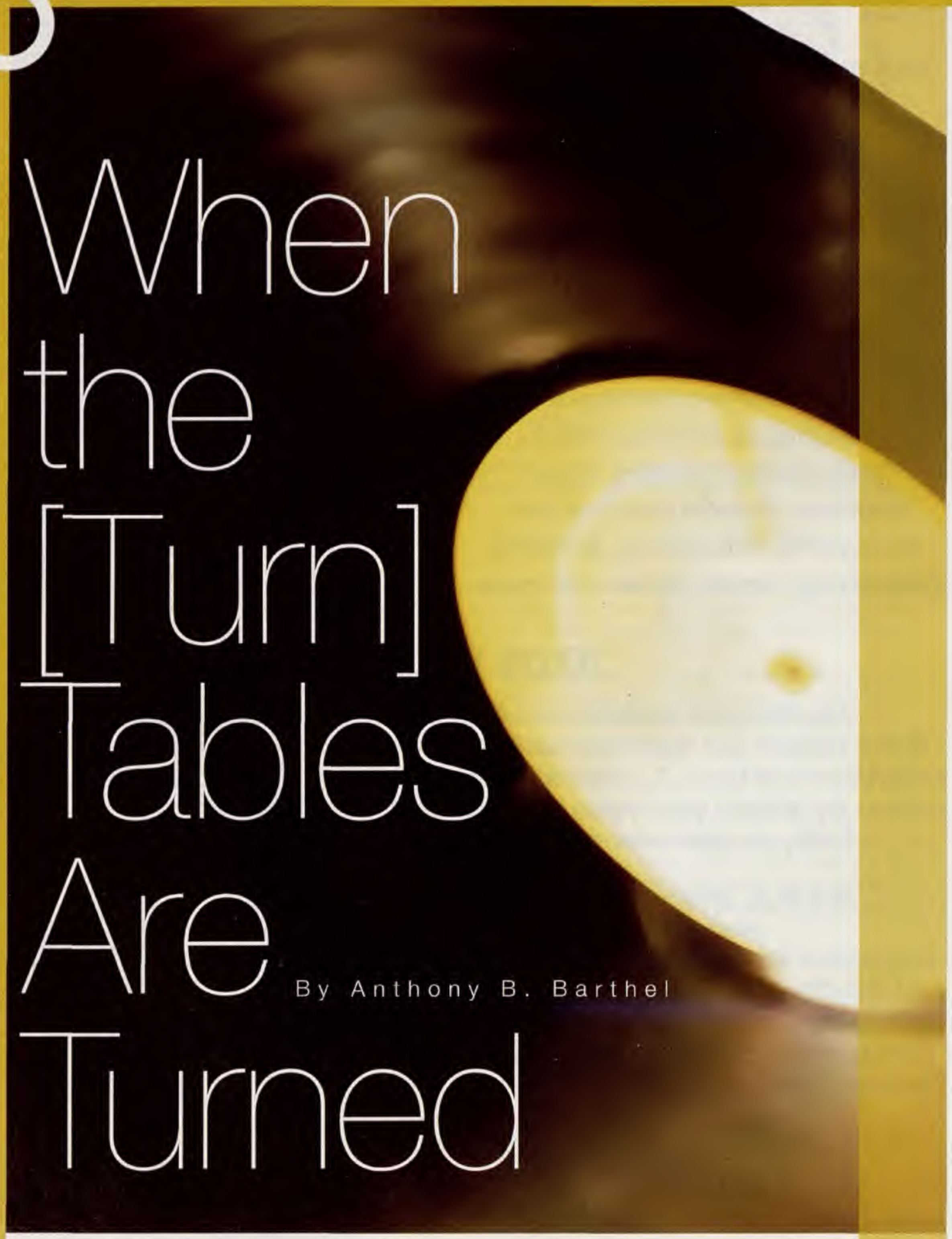
When the [Turn] Tables Are Turned

By Anthony B. Barthel



DJs share their own wedding stories

For many professional disc jockeys, weddings are a mainstay of business. But there may come a time when the tables are turned: as life takes its course, some of those same wedding DJs find "the right person" and head down the aisle of matrimony themselves. We spoke with a few DJs who have been married recently to find out what the view is like from the other side of the DJ console—and came up with a few surprising results.

It's Hard to Let Go When You're an Expert

Lisa Capitanelli is a name recognized by many in the Mobile DJ world. After winning Female Entertainer of the Year three years in a row at the American Disc Jockey Awards, she went on to release two songs DJs could use to get audiences dancing, while also becoming a spokesperson for Crown amplifiers. Last year she took the walk down the aisle.

From her standpoint, things went very well. She followed her own, often-shared advice and chose her disc jockey carefully. Her choice was Danno Metoyer, who has been featured in advertising for JBL speakers (now a sister company to Crown, under the Harman International banner).

"The most difficult thing for me," reported Capitanelli, "was to step aside and let someone else do things. Being a DJ, I kept on the DJ, wanting to make sure this and that got handled. At the beginning of the party I said something to Danno and he just gave me a look."

Metoyer put a lot of work into the preparation and performance for this wedding. Understandably, Capitanelli wanted to make a contrast between her own reception and what she does for others every week. "I didn't want any of the things that I would usually do, so I had Danno be as creative as he could."

All went smoothly during Capitanelli's function. She was very pleased with the day and, in particular, with her disc jockey's performance.

This DJ bride admits to being distracted in a different way than most brides are on their wedding days. For once, she had to be involved with the entire day's events. "I was concentrating so much on the reception that I had to really focus on the ceremony—since I'm used to always being at the reception. I appreciated the ceremony so much because I was a part of it."

Friends Don't Let Friends Do Weddings

Not all DJs we spoke with, however, experienced the same kind of storybook ending.

A common thread in many DJ wedding reception stories involved DJ brides or grooms who requested that certain songs either be played, or not played—and then had their requests ignored.

Tom Hamkins of Rollin' Jukebox in North Dakota was married last year. Since he is used to all the formalities of a reception, he and his wife opted to have a more casual affair without much of the usual hullabaloo.

Hamkins sought out the help of a friend to play the music, and went so far as to provide the sound equipment. It was a good thing the gear showed up to the affair, because Hamkin's good friend didn't. While we've all heard stories of DJs who didn't show at the event, and many of us have actually mentioned this danger as part of our sale presentations, it's a lot less funny when it happens to us.

Since the equipment was already set up at Hamkin's wedding he instructed some relatives on the finer points of using the gear and music programming and the day was saved. It also helped that the reception was less formal. This DJ groom still hasn't spoken to his former friend, despite leaving messages for him.

This wasn't the only story related to us about DJs who were less than satis-

> **"The most difficult thing for me was to step aside and let someone else do things."**
>
> **Lisa Capitanelli**

fied on the big day. While Hamkin's story was extreme, other stories of how DJs disappointed their customers—fellow DJs—were not difficult to find.

One particularly music-focused DJ (who chose to remain anonymous) was very specific about the music desired at certain points during the reception. But instead of playing the music as requested, this DJ's DJ disregarded his instructions and reverted to music he would normally use for those sections of the reception. (Note to DJs playing for DJs: If anyone is going to notice a deviation from the specified program, it's another DJ!)

It's Different When It's Your Dime

While many DJs may be able to call in favors from other wedding vendors for their personal events, the economic realities that all couples face will hit home sooner or later.

One of the biggest surprises to Capitanelli was the whole "plus-plus" aspect of banquet halls. This term indicates that the price listed on the menu does not include tip and tax. "This makes a $60-per-person meal jump to almost $75, changing how many guests you can invite within a specific budget," lamented Capitanelli.

Yet being more closely in touch, on a weekly basis, with the world of wedding planning may give DJs an advantage when it comes time to tie the knot. At least as it relates to receptions, veteran DJs have seen what has worked and what hasn't; what they liked and what they didn't. Most of the people interviewed for this article were generally happy with their choices and the overall outcome of their events.

Capitanelli summed up most DJs' experiences by concluding, "It was nice to go to a wedding and have it be my own. The whole weekend unfolded so well and I had a handful of DJs who were there. I was amazed that my DJ friends participated in the party, whereas I think usually DJs won't, because they're so used to doing this for work."

One thing's for sure, DJs know how to party. When it's a DJ's turn to say "I do," you can be certain it will be a memorable event! •

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Bride's View

By Mike Ficher

A simulated look behind the scenes reveals the weak link in wedding planning

"He what?!"
"He proposed!!"
"You're kidding!"
"No! Last night. After dinner. At sunset by the beach, just the two of us."
"Wow! How romantic! And?"
"I said, 'YES!'"
"Ayyyyhhhhhh!!"

For most women, the initial excitement of sharing the acceptance of a marriage proposal is one of life's unmatched moments. The exhilaration of welcoming a life partner (well, unless you're Liz Taylor, Lisa Marie-Presley or Jennifer Lopez) culminates a lifetime of anticipation, wondering, planning, and desire.

As Steve Slaght of A Class Act in San Jose, California recalls, one of the characters in the television show *Ed* succinctly summarized a woman's view of the marriage process this way: "A woman begins preparing for her wedding day in kindergarten." Probably not far from the truth.

How Do We Get There?

"So, how are the plans coming?"

"Whew. I didn't realize how much there is to do. Church, reception hall, catering, flowers, dress, rings; and we're writing our own vows. Mom and I are having a little disagreement about my dress. Mom wants me to wear her dress, which would need to be altered. I want to wear something a bit more modern, more me."

"Sounds like a challenge. How are the bridesmaid's dresses coming?"

"Well, that's where I need your help. Busy this Saturday afternoon?"

Notice the sequence of items discussed in the above conversation? Notice what critical element is absent from the discussion?

View From the Pew

How a woman views the celebration of the marriage and how a man views the same impacts the tone, theme, order of vendor procurement and agenda—not to mention the budget!—of the wedding and reception.

Usually, the entertainer or DJ is far down on the pecking order of vendor selections. The facility or site for the reception and/or ceremony is typically at the top of the list, and rightfully so. The caterer, if the facility does not offer catering services, often falls close behind the site.

Then there are the rings, the official or minister, the photographer, the bride's dress, the bridesmaids' dresses, the tuxedos, the flowers, the linens, the invitations, the family issues…

"In simple terms, for most women, a wedding is a rite of passage," offers Carl Mindling of Nickelodeon in San Jose, California, a mobile entertainer since 1969. "For most men, it's a party."

Get the Party Started

"Wow, I can't believe we're only five months away from your wedding."

"Yeah, and there is still so much to do."

"Have you decided on your dress?"

"Mom is not too happy. But, I really want this to be a more modern affair and Rick and I want to really put our signature on the event. It was different in my parents' day. Things were a little more... um...expected."

"In simple terms, for most women, a wedding is a rite of passage – for most men, it's a party."

"I think I know what you are talking about. How has Rick been helping?"

"Well, he's been a jewel while I'm fussing over the dresses and the colors and church. I let him take care of the DJ and the minister."

One of the fascinating ironies of our business is, that while the DJ bears central responsibility for the enjoyment quotient of the reception (and, increasingly, a critical part of the ceremony, if offering sound reinforcement), most of the time resources are allocated to the other aspects of the ceremony and the reception.

If, indeed, the bride begins planning for her wedding in kindergarten, the DJ is not likely to be in the immediate picture.

Showtime!

"Can you believe it's finally here?"

"So much planning, so much work. Rick's been great. We've worked through the family issues. Wow, I just want to get to the honeymoon."

"Don't worry. It's going to be great. The church will look great; the reception hall will be wonderful. Besides, you'll look beautiful in your wedding dress."

"Yeah. I can't wait to walk down the aisle."

Since the DJ service is often the last thing many couples decide on for their special day, it is clear that we have a long way to go in educating our customers. Hopefully the next potential wedding client who comes to you by way of a good referral will already have a better understanding of your importance to the success of her event.

For the time being, however, the most important things we can do are to be attentive to our customers' needs and do the best job possible, wherever it was that we happened to appear on each wedding planning timetable.•

Cancellations: What's Your Policy?

You can actually turn a dreaded contract clause into a selling tool

By Mark Johnson

It's that thing that you hope you never have to use but you know you have to have: the cancellation policy. All Mobile DJs should have some form of cancellation policy written into their contract with their clients. But exactly how should this policy be written? Should it favor the DJ, the client—or both?

Besides the actual pricing of your services, no other financial aspect of your relationship with your clients offers so much room for negotiation. There really are no clear-cut rules on writing cancellation policies. Most DJs require some form of deposit from their client to book the event for a particular date. This can be quite subjective; I've run into DJs charging anywhere from 10%, all the way to 100% of the total price as a deposit for their services.

While 100% clearly favors the DJ, it is possible only as a result of having the highest reputation for integrity and reliability—obviously not the norm. Typically a 50% deposit is used to secure the date.

Contract Considerations

As you enter into this contract, you should always plan for the worst and hope for the best. Nothing should be implied: it's best to get everything in writing. Your contract should clearly state your deposit and cancellation policies.

While the temptation may be to completely favor your company in the contract, you may be faced with a question from your client regarding your failure to deliver. If this isn't clearly illustrated as well, you may be faced with a very hostile client after your $1,000 absence "completely" ruins their $20,000 wedding. After all, many DJs expound on the fact that we deserve a fair piece of the wedding pie, as we provide a major portion of the typical 4-5 hour reception. It is truly a two-way street.

Building Customer Trust

Most DJ contracts state that the client's deposit is their only exposure and if the client cancels that the deposit is non-refundable. While that tends to make sense, it too is subject to interpretation by both parties. If the client cancels with no apparent reason, then you can probably assume that they found someone else (heaven forbid) and that the deposit is forfeited. Often times the client may have a reason, and attempt to recover their deposit. Here's where you can acquire some good faith.

Unless you're running such a large business that you will stand firm on each forfeited deposit and risk losing the customer on principle, you may consider some reasons to compromise with your client. I deal with schools a lot and would never risk ruining a long-term relationship simply because a dance is canceled for disciplinary or other reasons. I just shrug it off and apply the deposit to the next dance. The same could be said about company parties. Taking into consideration the annual holiday party, a summer company picnic, retirement parties and any sales-motivational events, if you feel you're in it for the long haul, you may not want to risk future business for the sake of one event's 50% deposit.

I do my homework though. I find out if the dance or event went on with another DJ. If so, then I may keep the deposit if I detect that they're closing an era with me, and starting

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...if you feel you're in it for the long haul, you may not want to risk future business for the sake of one event's 50% deposit.

with another DJ. If the event was truly canceled, then we simply move on to the next event.

Extenuating Circumstances

Weather plays a very important factor with DJ cancellations. If the school closed on the dance day due to snow or other physical problem, then the "Act of God" principle comes into play, and usually nullifies keeping the deposit. Outdoor events may get re-scheduled or have a rain date. In either case it may get tricky, as their alternate dates may interfere with another booking for the same date. On these rare occasions, I express to the organizers that since they're rescheduling to a new date, they should clear it with me instead of vice-versa. I usually allow the client to apply the deposit to an event within the next six months.

Through the years, I've had a few school cancellations that weren't weather or discipline related. A few years ago I lost some dances with the Columbine HS shootings, when virtually every school got that rude awakening. Some states have powerful teachers' unions which occasionally go on strike, upsetting all activities like sports, concerts, plays and of course, dances. Also, being in the New York City area, schools I deal with canceled functions in the wake of 9/11.

Nuptial Nullification

Weddings present some different issues when it comes to cancellation. It's hard to pull the plug on such a large production as a wedding. You should do your homework here as well, but also consider the potential business that the family and friends may represent.

Another factor to consider is the time difference between the cancellation and the actual event date. If you get the call within the last week prior to the event, then you may not be able to recover the revenue lost. If it's a few weeks before, you might be more flexible as it may be possible to book another event for that date.

150% Guarantee?

Now let's take the client's point of view. So far, they've sent you 50% of the cost of your services. What if you get a better deal for the same date and can easily return the deposit in lieu of the better event? What's in it for the client? Smart clients, especially for corporate affairs or party planners, will be on the ball and require some form of penalty for the DJ's cancellation.

One feature that I've incorporated in my contract that appeals to the client is defining my penalty if I fail to show up. As I require a 50% deposit from them, I promise a 100% penalty plus returning their deposit if I cancel. It's like a 150% guarantee on my being there. With this kind of motivation, I make extra sure that my vehicle and equipment are in top condition and that I keep very good track of my booking calendar. I even have a list of nearby DJs that I can call to cover for me in case I get sick or hit by a bus (although if I get hit by a bus, I have bigger problems).

None of this falls under a subjective performance guarantee. I don't think any DJ would ever write in such an item into a contract, as it would open up a huge can of worms. Just because you didn't get to Aunt Harriet's seventeenth request is no reason for the client to withhold any payment. If you played "Macarena" before the cake instead of after, like they expected, c'est la vie. I've never had any up-front requests for a performance guarantee, although I've had my share of complaints about missing requests from Aunt Harriet.

Concluding Arguments

Properly worded, this mundane and hopefully never-exercised portion of your contract can actually become a nice selling feature. I know for a fact that my 100% penalty clause has made a difference when a client felt that some DJs might cheat them. Some clients have actually mentioned that they've rarely seen a DJ contract with both sides in mind. Think about it. If your client had their own contract, as some companies and schools do, then you would see that they were just protecting themselves. In addition to protecting your interests, you should be aware of the clients' interests as well. •

Note: As with any legal document, go over your contract with your attorney to eliminate anything improper and to make sure it follows the legal requirements of your state.

photo Pascal Gutman

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Volume vs Quality

By Peter Merry

Are numbers or finesse more important to you? Appropriate marketing demands an answer

The next step in creating a service-focused marketing approach is deciding whether you will be providing a Quality Service or a Volume Service. In practice, quality services and volume services are *usually* opposites. There are three things that every prospective client is looking for: high quality, great service, and a low price.

Unfortunately, successful businesses can only provide two of the three items listed above at any given time. Businesses that try to offer all three items simultaneously will typically go out of business.

What's Your Model Number?

In our chosen profession, neither the Quality Service model nor the Volume Service model is "right" or "wrong." They are both business models that have been proven effective for generating a livable income. But in order for your service-focused marketing to be most effective, it will be vital to determine which model accurately describes your current focus.

If you are constantly concerned with booking a higher number of events than in previous years, or expanding your company with more DJs or more systems than before, then you might have a Volume Service focus.

If you are constantly concerned with providing a higher level of service than you have previously, and you are always looking for ways to improve your service, even if it's only by 1%, then you might have a Quality Service focus.

What Kind of Burger Are You Serving?

Effective marketing involves attracting clients who are looking for your particular style of service. If your service is volume-focused and you market yourself as providing the "Best Quality Service" you may attract clients whose expectations are higher than you'd care to fulfill. If your service is quality-focused and you market yourself as having performed at "100s of Events Last Year" you might attract more price shoppers than you'd care to deal with.

Let's look at McDonald's and Chili's for an example of these principles.

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Volume vs Quality

EFFECTIVE MARKETING involves attracting clients who are looking for your particular style of service.

McDonald's markets itself as fun for kids, providing quick food that you can get in seconds flat by going through the drive-thru, with "29-Cent Hamburgers on Tuesdays" and "Billions and Billions Served!" The company has a Volume Service focus and has successfully duplicated its process worldwide.

Chili's markets itself as an enjoyable, relaxing, adult atmosphere—"I want my Baby-Back Ribs!" They create huge hamburgers made to order with table-to-table service. They have a Quality Service focus and they have successfully duplicated their process nationwide.

McDonald's and Chili's have a completely different service focus, and yet they are both attracting enough customers to keep them both doing quite well. But your expectation as a consumer is much different in regards to the service you will expect and consider satisfactory at each establishment.

At McDonald's, you will expect to be served in under one minute, be offered ketchup for your fries, be given a cup to fill with your soda of choice, be responsible for refilling your cup when it gets empty and you will fully expect to clear your own trash without leaving a tip behind. At Chili's, you will expect to be seated in under 30 minutes if it's a busy night, be introduced to your server who will bring your drinks and your food, enjoy a quality meal at a leisurely pace and finally, you will be more than happy to leave a tip for your server if the service has been adequate.

Now, if you compared McDonald's best hamburger to Chili's best hamburger, there would be no contest...but Chili's also offers a more personalized, quality service. Too often a Volume Service DJ will claim to provide "the same thing" as a Quality Service DJ, but experience tells us that such statements are rarely ever truthful.

There are plenty of brides who are more than ready to hire a Volume Service DJ...but the numbers of brides who would like to hire a Quality Service DJ are also very high.

The Art of Offering Quality

One factor to consider, however, when determining if you want to market your service with a Volume or a Quality focus, is that higher prices are most frequently associated with Quality Service. My wife got word that a friend of ours who was recommending my services to an engaged couple had misquoted my prices...at around $4,000! I was shocked to hear that they had quoted a price that was more than twice what my normal rate was at the time. But the couple's response floored me. Their first reaction had been, "Wow! $4,000! He must be really good!"

There was a man who enjoyed making glass etchings in his spare time. His friend, who worked in yacht sales, noticed that one of his larger works featured sailboats racing over the waves with the sun breaking through the clouds. The friend encouraged the man to display it for sale at his yacht sales office. The man put the sailboat etching on display as requested and he attached a price tag for $200.

Two months went by and no one had even made an offer, so the man came to take his sailboat etching home. But his friend intervened and encouraged him to keep it on display for a little while longer, but he also suggested that he try adding another zero to the price tag. The man was stunned and challenged this advice as foolish. After all, if it hadn't sold for $200 in the last two months, why would it sell any better at $2,000? But he gave in to his friend's prodding and the sailboat etching sold within the week! Astounded at this turn of events, the man asked his friend to explain what had caused the etching to sell at a higher price. His friend pointed out that at $200 his etching appeared to be the product of somebody's hobby, but at $2,000 it was art!

Ask your clients and your competitors if you have a Volume or a Quality Service. Examine your current marketing to see which focus it is currently communicating. Decide whether you want to provide a Volume Service or a Quality Service and then market on your strengths for that position. •

Peter Merry was the 2002 President of the SoCal Chapter of the ADJA and he is also a marketing consultant at www.DiscJockeyAmerica.com. For more information, go to www.PeterMerry.com.

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Lone Star DJ Goes the Extra Yard

By Dan Walsh

Whether it's the big game or the backyard bash, Houston DJ Rich Anders is ready to make the play

Many DJs I know are into sports as well as music. What better gig for such a performer than to be the DJ for the local team's ritual pre-game tailgate parties? Better yet—what if the local team is an NFL franchise?

This is the enviable position that Rich Anders, a.k.a. DJ Bud 1, found himself in, as he provided pumping-up music for fans of the Houston Texans as their Tailgate Party DJ (sponsored by Budweiser) for the 2002 season.

Of course, you don't just step into this kind of position without putting in years on the practice field first. Anders has proven himself able to perform on the gridiron of mobile entertainment.

Can-do Attitude

It was his focus on getting the job done, no matter what, that got Anders into the DJ business to begin with. In 1988 he was playing in a band in San Marcos, Texas, while attending Southwest Texas State University. The band was booked for a campus party, but the band broke up the night before the gig. Instead of hanging it up and heading for the hills, Anders went ahead and set up the band rig anyway, bringing out a CD player, turntable, and tape deck. "I told the promoter I would just play music and of course he need not pay me," remembers Anders. "He was upset, but let me go on. At the end of the night, he told me how great it went and paid me anyway. When I instinctively turned around to split up the cash—and no one was there to split with—well, let's just say I was hooked right there."

Serving mainly the Houston area, but also the wider multi-state region around Texas, Anders has developed a company that can cover the entire field of possibilities. Says Anders, "I think the most unique part about my service is that we do whatever the customer wants. I have had jobs where we provided a DJ, a bartender and rental chairs. Or we book you a band of any genre. Or we provide a humongous light show or audio rig or both...Set up a nightclub in your house—no problem. Stage in the back yard—no problem." In typical, big Texas style, he sums up this approach: "We tell our clients that they can have whatever their imaginations and wallets can handle."

Speaking of "big" and "Texas," as Budweiser's DJ Bud 1, Anders has also performed at the Houston Livestock Show and Rodeo—largest event of its kind in the world—a veritable "Super Bowl of bulls."

Though he tends to do more corporate and large organization gigs than others, covering the entire Hallowe-en-through-Easter party

Game Gear

As DJ Bud 1, Rich Anders is an American Audio-endorsed artist, thus he uses all American Audio gear. He also uses similar equipment for his other gigs:

American Audio:

>>>QDX5R mixer
>>>Velocity dual CD player
>>>V3000 and V4000 amplifiers

Custom-built subwoofer
>>>JBL dual-15" horn-configured speakers for larger events

>>>

circuit, Anders reports an increase in his wedding business as well. "Each year I do more weddings for more money per gig. I tend to like that trend." While already on the upper end of the local average for DJ rates, after experiencing a Mark Ferrell seminar recently, he has committed to continue raising his rates.

When asked about advertising approaches, Anders reveals that he has gotten far without a lot of out of pocket expenses. "Word of mouth works for me. I mention at every appearance what we do...and, of course, biz cards." With such a good reputation to build on, imagine what will happen when Anders steps up his promotional efforts, as he plans to do this year.

Making the Calls

Anders considers himself an interactive DJ, but he doesn't just rely on games or dances to get the crowd motivated. "I have found that you don't always have to do these things if you just get the people involved," he shares. "I get to know them a bit— their nicknames, favorite songs, songs they hate, things like that. I dedicate songs to individual persons at the event. That always gets them involved as well..." A competitive spirit also helps Anders motivate the crowd in certain situations: "If I am at a cook-off as DJ Bud 1, then the team across from me is gonna get me in their ears. Basically, if you can hear the system, I will try to involve you, even if I have to call you out from behind the booth."

Always Prepared to Take the Field

A key to Rich Anders' success as a DJ has been his ability to handle whatever challenges come his way. Like a pro athlete, he is able to adjust to the often-unpredictable situations that come up in the arena of entertainment. One particular anecdote is revealing.

"I attended a Christmas party as a guest this past year...I walked in and found out that the DJ never showed. They asked me if I could help them out. I did not have an amp or speakers with me, but I did have a mixer and some CDs and a CD player. Anyway, the country club this was at had a ceiling-speaker sound system and a microphone set up for public address. The DJ was supposed to bring a separate system...I turned up the sound system as loud as it would go. Then I turned up my headphones all the way and miked them. It actually sounded horrible to me, but it worked. They were very happy—and guess who's doing their Christmas party next year."

As for the future, it looks like a winning one for Rich Anders. He'll be back at the Houston Texans' tailgate parties for the 2003 season, as well as at the big livestock show. And he mentions one other possibility: "Next year Houston will host the Super Bowl...Maybe I will get to DJ the tailgate party for the BIG GAME." •

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hoggying wonderland

Hi ho, hi ho, it's off to dance we go

When most of us think of having fun in Orange County, California, our minds fill with images of childlike amusement at Mr. Disney's original wonderland. However, many people in search of amusement in the area gravitate to a different location for some more adult-style entertainment. Not surprisingly, dancing to the latest beats is the amusement of choice for these partiers. And presiding over the premiere dancefloor in the vicinity is DJ Leon Metoyer.

Originally from South Central Los Angeles and schooled at Cal State Fullerton, Metoyer learned to mix at the Fullerton Red Onion and later started doing wedding work there as well. In 1985, he took his first major gig at Bentley's, a nightclub in Buena Park California, along with lead DJ and Pioneer product specialist Todd Payson. He has been working as a nightclub DJ ever since and has never looked back, playing at venues of a wide variety of sizes and flavors. He is currently the resident DJ in the main room at The Boogie Nightclub in Anaheim. The Boogie is Orange County's largest nightclub, averaging 6000 guests each week on Thursdays, Fridays and Saturdays combined.

The Boogie is a Top 40 venue that plays everything that is current and popular. On any given night you will hear a combination of artists like 50 Cent, Britney Spears, Kylie Minogue, Lasgo, Sublime, and El General. Even though he has played clubs that focus exclusively on one musical genre, and even a couple of small raves, he enjoys mixing up his sets and believes that programming and reading a room are his biggest assets as a DJ.

By David Kreiner

Mobile Beat: What type of gear do you use?
DJ Leon Metoyer: I have a Pioneer DJM-3000 mixer, Pioneer CMX-3000 CD player, and two Technics 1200 turntables. The house system has an Allen & Heath GL3300 32-channel mixing console. That board is also used to run sound for our live local bands. Power amps are all Crown and Crest. Subs are 8 x 18" JBL and mids are EV 12" and Renkus-Heinz horns.

MB: *What type of music gets the crowd going?*
LM: Because we are a Top 40 club, and since hip-hop has infected Top 40, hip-hop is king. You see Britney Spears getting Neptunes remixes, J-Lo always has a rapper on each song, and it's interesting that they are also making club mixes of regular Top 40 songs. I try to mix in some dancehall and some modern rock to break it up. With the Strictly for the Dreads, Mix Factor, and Fillin' in the Gap 12" series, it makes it easier with the hip-hop vocals and some dancehall beats. Trash disco is still usable in some of my house sets but all the sweet looking women want hip-hop.

MB: *Who is in charge of promotions?*
LM: Our owner, Jack Wade, is very hands-on. He has owned this property for over 25 years! I meet with him twice a week to discuss promotions and music. He is an unusual owner because he doesn't know the music, but he knows the mood of the room. That is a much stronger attribute.

MB: *Do you have a preference for 12" or CD?*
LM: I am a vinyl dinosaur! I said I would quit when CDs got better content, but the vinyl is still very accessible...There's tons of great vinyl that comes out way before CDs and [so often] I'll grab a 12" long before I touch a CD.

MB: *Is the crowd all locals or, since you are 2 miles from Disneyland, do you get a lot of tourists?*
LM: We have a very strong local crowd. Many Southern Californians will drive hours to party in this huge club—some from as far away as San Diego, which is over an hour away. I can always tell a tourist by the stupid songs they request! We also give away stuff when we ask for out of state licenses, which people run up to the booth to show us.

MB: *Since you are an 18-and-over club every night, do you have any special challenges?*
LM: It is a huge advantage, because the younger women attract a lot of guys! The older crowd loves to drink, so there's a nice balance. The security staff takes care of the rest.

MB: *What is the format of the second room and who is responsible for the music?*
LM: DJ Jason Bee's room is hip-hop all night long! A year ago, it was all house and trance, but again, hip-hop has taken over and we have a smoking-looking crowd. We don't hire any DJs if they can't play several different styles.

MB: *What is your favorite music?*
LM: If I had my choice, I would play house music all night long, especially the old school garage-style house. My strength as a DJ is the ability to read a room and mix up the musical styles. This definitely comes with age. Most young DJs will only be good at one style of music, which is really boring as a DJ and for the crowd. The most fun I have is the challenge of fusing different musical styles. The young DJs aren't willing to do the homework to learn the old stuff.

MB: *What about your favorite gig?*
LM: I was at the Newport Station in Costa Mesa, California for 3 years, which was an all-gay nightclub holding 1000 people. Being a straight DJ for an all-gay crowd was very challenging and was fun to program.

MB: *What is your advice for up-and-coming Club DJs?*
LM: I would recommend that they be well versed in all musical styles. Learn how to mix without all the stress. A lot of new guys try to do turntable tricks before they can seamlessly blend two songs. You can always learn tricks later, because the audience doesn't care if you can flange, back beat, etc. All they want to do is dance—and all the club owner who hired you wants is sweaty, happy customers who will drink after you kick their butts on the dance-floor. •

DJ Leon Metoyer's site is www.singlenameartist.com and you can look up the club at www.theboogieclub.com. If you are in the Orange County/Disneyland area, be sure to check out DJ Leon, but get there early, as the lines start early!

Dave Kreiner is a nightclub consultant and is the owner of The Source DJ Music Supply (800-775-3472 / www.thesource.dj).

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Spring Fresh Mixes

By Dave Kreiner

As clubland comes out of its cold winter snooze and gets ready for the hedonistic ritual of Spring Break, here are some great remixes to tickle the ears of the sun worshippers at their nightly parties.

Getting the party started are some killer house remixes from veteran remix service, **HOT TRACKS**, on issue **21.9**. Starting off is a very cool house remix of Christina Aguilera's "Dirrty" at 126.4 BPM. This remix works very well for late night energy sets. I prefer this version to the radio version—and so will your dancers. Next up is Cooler Kids with "All Around the World" at a sweaty 128 BPM. This remix is based on the Hex Hector mixes and has a nice retro disco female vocal and disco beat structure. This is a fun song for the party people in the audience. There have been many remixes of the latest from Justin Timberlake. This housed-up version of "Like I Love You" (129 BPM) draws on the Basement Jaxx remixes and is done very well. I've been enjoying all of Laura Pausini's current releases and "Surrender" (130 BPM) is no exception. A killer bass line and pumping drums push this exciting dance song over the top!

Heather Headley is up next with "He Is" at 130 BPM. Kick-butt drums with sweet girly vocals on top make this great for late-night sets. Boomkat is kicking dancefloor booty with "The Wreckoning." (133 BPM). Based on the Thunderpuss mix, it's a sweet late-night pumper that is mostly instrumental with a female vocal chanting the title throughout. Closing out the set is the amazing Amber with "Anyway (Men Are From Mars)" at a steamy 135 BPM. This is the best cut on the set and will make you a late-night hero.

Keeping the high-energy beats going is the latest from **ULTIMIX**, issue **95**. It begins with "Die Another Day" Part 1 (130 BPM) and Part 2 (127 BPM), from Madonna. Using the original radio version and the Dirty Vegas remixes, remixers Stacy and Mark give both versions nice stripped down remixes, keeping the strong bass line and sparse instrumentation. One of the hottest club songs out right now is Lasgo's "Something" at a blistering 140 BPM. This song is not for posers; only the true clubbers will know what to do with this strong late-night pumper. Killer drum and bass and female vocals push this mix over the edge. Who says trance/pop is dead!

Changing the pace is a killer remix from Linkin Park: "Enth E Nd" (105 BPM). This is inspired by the band's remix CD of last summer. It is a very tasty treatment of "In the End" which was named one of the most played songs of 2002. Next is "Punk," a killer trance/break beat track from Ferry Corsten, at 135 BPM. This mostly instrumental song uses the original DJ Icey remixes as its basis. It was just a matter of time until someone did a house mix of the incredible hit, "Work It," by Missy Elliot (130 BPM). DJ Volume did an outstanding job, using the a cappella over a house drumbeat. The set started off with the title cut from the latest James Bond movie, and completing the 007 vibe is Oakenfold with "James Bond Theme" at 130 BPM. Using the original theme and some well-placed samples, it is a fun remix of the well-known theme. Pretty Poison is up next with "Catch Me I'm Falling '03," a speedy, 136-BPM remake of the 1987 song. Using the original Jade Starling vocals, remixer Stacy did a sweet job of extending this classic dance song. Closing out the set is Toni Braxton's latest, "Hit the Freeway Remix" at 127 BPM. Using the Hex Hector mix as a basis, it's a groovy remix.

With all the great hip-hop being released lately, **STREET TRACKS** came out with two simultaneous releases of their popular hip-hop spur service: issues **65** and **66**. Eve kicks

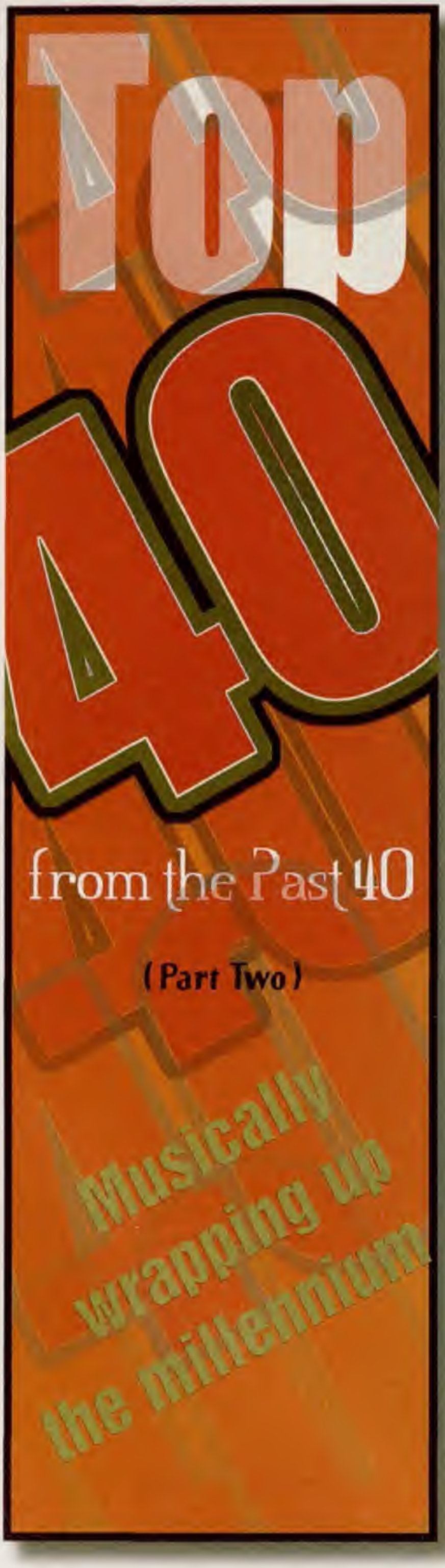
Fresh Spring Mixes

HOT TRACKS 21.9		
Dirrty	CHRISTINA AGUILERA	126.4
All Around the World	COOLER KIDS	128
Like I Love You	JUSTIN TIMBERLAKE	129
Surrender	LAURA PAUSINI	130
The Wreckoning	BOOMKAT	133
Anyway (Men Are From Mars)	AMBER	135
He Is	HEATHER HEADLEY	130
ULTIMIX 95		
Die Another Day (Parts 1 and 2)	MADONNA	130
Something	LASGO	140
Enth E Nd	LINKIN PARK	105
Punk	FERRY CORSTEN	135
Work It (from a cappella)	MISSY ELLIOT	130
James Bond Theme	OAKENFOLD	130
Catch Me '03	PRETTY POISON	136
Hit The Freeway Remix	TONI BRAXTON	127
STREET TRACKS 65		
Satisfaction (CD only)	EVE	95.1
Angel (Remix)	AMANDA PEREZ	87.8
Thugz Mansion	2PAC	88
Bump, Bump, Bump	B2K ft. P. Diddy	95.4
Take U Home	ANGIE MARTINEZ	96.9
Give Me The Light	SEAN PAUL ft. BUSTA RHYMES	107.4
STREET TRACKS 66		
Tell Me (What's Going On?)	SMILEZ & SOUTHSTAR	88
Make It Clap	BUSTA RHYMES ft. SEAN PAUL & SPLIFF STAR	91.4
I Want A Girl Like You	JOE ft. JADAKISS	98
Headz Up	NAPPY ROOTS	119
Woo Woo	FREAK NASTY	135.1
Honk Your Horn (CD bonus)	DANI STEVENSON ft. MISSY ELLIOT	94.1

off Street Tracks 65 with her huge radio hit, "Satisfaction" (95 BPM). A really clean remix from DJ Cruz propels this useable track. Amanda Perez is next with a remix of "Angel" at 87 BPM. Dead people are putting out a lot of music: 2Pac is still with us on "Thugz Mansion" (88 BPM). B2K, along with P. Diddy is impacting radio with "Bump, Bump, Bump" (95 BPM). This is the best remix on the set and will keep your crowd bumpin' all night long. At 96 BPM, "Take U Home" by Angie Martinez starts with a nice acoustic guitar line and strong drum track. Closing out the set is killer dancehall sensation, Sean Paul, featuring Busta Rhymes, on "Give Me the Light" (107 BPM). This remix stays very close to the original but features Busta's killer rhymes! This is a must-have version of the radio smash.

"Tell Me (What's Going On?)" by Smilez & SouthStar gets Street Tracks 66 rolling at 88 BPM. This is a long (6:32), nice and easy remix. Busta Rhymes, featuring Sean Paul and Spliff Star follow with a giddy remix of "Make It Clap" (91 BPM). It seems like Sean Paul is a guest on just about everything lately. This remix is tons of fun and will make the crowd move to the groove. Busta's raps are right on and the beat is strong. Joe and guest Jadakiss make it happen with "I Want A Girl Like You." This sweet R&B hit gets a nice 98-BPM reworking here from remixer Matt. A great set-starter. At a quick 119 BPM, Nappy Roots gets the beats heated up with "Headz Up." Remixer Keoni Wood does a nice job of keeping the remix clean and usable. It's great to hear booty master Freak Nasty back on the charts with "Woo Woo," at a back-bustin' 135 BPM. This is the best remix on the set. Dani Stevenson and Missy Elliot groove on "Honk Your Horn" (94 BPM) to close the set. With trademark Timbaland beats, this remix kicks serious butt.

All CDs reviewed above are available at The Source DJ Music Supply. Call 800-775-3472 to order or receive a free catalog. Surf to www.thesourceformusic.com or e-mail info@thesourceformusic.com.•



By Jay Maxwell

At one time or another we have all been sitting and waiting, usually impatiently, for traffic to move. Recently I was stuck in traffic and I could feel my neck muscles begin to tense up, a sure sign that the everyday pressures of life were beginning to mount. It was then that I noticed the bumper sticker on the VW in front of me that said, "Too Blessed To Be Stressed!" The five-word slogan immediately hit home in a deep and meaningful way. It truly summed up my life, and a short delay caused by a traffic jam was no reason to lose my focus on the matters that are truly important. I am thankful for a wonderful wife, our two children, and a great day job as a math professor.

I am also extremely grateful that I continue to have the privilege of playing party music for any occasion where people want to have a wonderful time. Looking back, it was over two decades ago that I played for my first DJ event. I promised myself that I would DJ as long as it was fun. Twenty years after that first event, I'm having more fun than ever.

Ch, Ch, Ch, Changes

Listing all the changes that occurred in the '80s and '90s would fill the pages of this magazine. DJ marketability, music formats, and technology have all undergone incredible transformations.

Musically, our profession has witnessed the addition of a variety of genres. Rap music emerged in the early '80s and though I thought it would be a passing phase, it proved to be one of the most prominent forms of music both in the '80s and '90s and shows no sign of slowing down today. Rap music runs the full gamut for audience appeal. It ranges from the hardcore, with its down and gritty, often sexually explicit lyrics and content, to the "let's have fun and party" songs that are played for practically every event. It's hard to imagine not having Tone Loc, M.C. Hammer, Rob Base, Salt-N-Pepa, and Will Smith "attending" any party at the turn of the century.

Another major musical change is the addition of country music to our normal DJ playlists. Country music has been around for generations, but it was previously limited to Southern, specifically rural culture. Although many people still say that they don't want any country music played at their events, and many DJs I've talked to say that they don't get many requests for it, I see it differently. There is no longer a distinct line between country music and Top 40. Garth Brooks, Shania Twain, Brooks & Dunn, Faith Hill and Tim McGraw are just a few of the artists who appeal to the traditional country music listener as well as the American people as a whole.

The same is true for Latin music. Once reserved for only the Spanish-speaking population, the beat of Latin music is made for dancing and has spread like wildfire in the last seven years. Perhaps it took a song like "Macarena" for the rest of us to realize what a great addition Latin music is to a Mobile DJ's library. While country, rap and Latin music became Mobile DJ staples, other forms of music, like new wave, alternative, and grunge have seen their glory and have since waned.

The major difference between this issue's lists and last issue's ('60s and '70s) is that, as I continue to track the requests, I find that the order of the top songs of the 1960s and 1970s remains virtually unchanged. Only when a song is revived for a commercial, popular movie or television series does a song make a major jump in position. In contrast, the songs of the 1980s and 1990s continue to change their order. Of course "Electric

Boogie" has been in the number one spot since it was first spun, but many of the other songs vary widely in their positions with each year's tally of clients' requests.

Change Can Be Fun

I highly recommend promising yourself that you will DJ only as long as you are having fun. Sure, you are in this business to make a living. Sure, there will be obstacles that will stress you out. But as you weather the changes that come inevitably upon all of us, consider it a blessing to be able to enjoy your job...a job that hopefully you don't see as work, but rather as fun—a lifetime of fun.•

Top 40 Songs from the 1980s

	SONG TITLE	ARTIST	YEAR	BPM
1	CELEBRATION	KOOL & THE GANG	81	122
2	LOVE SHACK	B-52's	89	135
3	YOU DROPPED A BOMB ON ME	GAP BAND	82	126
4	YOU SHOOK ME ALL NIGHT	AC/DC	80	128
5	BRASS MONKEY	BEASTIE BOYS	87	116
6	SUPER FREAK	RICK JAMES	81	132
7	SEXUAL HEALING	MARVIN GAYE	82	95
8	HAVE I TOLD YOU LATELY	VAN MORRISON	89	71
9	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS	83	107
10	KISS	PRINCE	86	112
11	WILD THING	TONE LOC	89	126
12	BUST A MOVE	YOUNG M.C.	89	121
13	IN YOUR EYES	PETER GABRIEL	86	89
14	RED RED WINE	UB40	88	89
15	FUNKY COLD MEDINA	TONE LOC	89	118
16	YOU'RE THE INSPIRATION	CHICAGO	85	74
17	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	86	130
18	WHIP IT	DEVO	80	160
19	MONY MONY	BILLY IDOL	87	136
20	GET DOWN ON IT	KOOL & THE GANG	82	
21	LET'S GO CRAZY	PRINCE	84	204
22	YOU SPIN ME ROUND	DEAD OR ALIVE	85	130
23	PUMP UP THE JAM	TECHNOTRONIC	89	125
24	TAINTED LOVE	SOFT CELL	82	144
25	EVERY ROSE HAS ITS THORN	POISON	88	
26	WHAT I LIKE ABOUT YOU	ROMANTICS	80	160
27	I LOVE ROCK AND ROLL	JOAN JETT	82	95
28	BILLIE JEAN	MICHAEL JACKSON	83	118
29	I MELT WITH YOU	MODERN ENGLISH	83	156
30	1999	PRINCE	83	120
31	WALK LIKE AN EGYPTIAN	BANGLES	86	103
32	ANGEL EYES	JEFF HEALEY	89	63
33	LADY IN RED	CHRIS DeBURGH	87	77
34	WE GOT THE BEAT	GO-GO'S	82	152
35	SHARP DRESSED MAN	ZZ TOP	83	126
36	FOOTLOOSE	KENNY LOGGINS	84	174
37	IT TAKES TWO	ROB BASE	88	112
38	KOKOMO	BEACH BOYS	88	116
39	PUSH IT	SALT-N-PEPA	88	130
40	THE WIND BENEATH MY WINGS	BETTE MIDLER	89	62

Top 40 songs from the 1990s

	SONG TITLE	ARTIST	YEAR	BPM
1	ELECTRIC BOOGIE (SLIDE)	MARCIA GRIFFITHS	90	108
2	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ's	96	136
3	GETTIN' JIGGY WIT IT	WILL SMITH	98	108
4	MACARENA	LOS DEL RIO	95	103
5	COTTON EYE JOE	REDNEX	95	132
6	JUMP JIVE AND WAIL	BRIAN SETZER	98	202
7	UNFORGETTABLE	NATALIE COLE & NAT	91	83
8	FRIENDS IN LOW PLACES	GARTH BROOKS	90	108
9	ZOOT SUIT RIOT	CHERRY POPPIN DADDIES	98	182
10	BECAUSE YOU LOVED ME	CELINE DION	96	60
11	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS	91	66
12	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH	95	104
13	BREATHE	FAITH HILL	99	64
14	SMOOTH	SANTANA	99	116
15	BOOT SCOOTIN BOOGIE	BROOKS & DUNN	92	130
16	ANY MAN OF MINE	SHANIA TWAIN	95	78
17	GREASE MEGAMIX	OLIVIA NEWTON-JOHN	96	
18	CRASH INTO ME	DAVE MATTHEWS	97	
19	AMERICAN WOMAN	LENNY KRAVITZ	99	84
20	THIS KISS	FAITH HILL	98	93
21	MAMBO NO. 5	LOU BEGA	99	174
22	TO MAKE YOU FEEL MY LOVE	GARTH BROOKS	98	37
23	I COULD NOT ASK FOR MORE	EDWIN MCCAIN	99	68
24	HUMPTY DANCE	DIGITAL UNDERGROUND	90	104
25	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS	95	87
26	FROM THIS MOMENT ON	SHANIA TWAIN	98	68
27	AMAZED	LONESTAR	99	70
28	LIVIN' LA VIDA LOCA	RICKY MARTIN	99	178
29	GROOVE IS IN THE HEART	DEEE-LITE	90	123
30	WHATTA MAN	SALT-N-PEPA	94	89
31	THIS IS HOW WE DO IT	MONTELL JORDAN	95	103
32	LET ME CLEAR MY THROAT	DJ KOOL	96	103
33	WHOOMP THERE IT IS	TAG TEAM	93	130
34	U CAN'T TOUCH THIS	HAMMER	90	134
35	TOOTSEE ROLL	69 BOYZ	94	132
36	BOOMBASTIC	SHAGGY	95	76
37	IT'S YOUR LOVE	TIM MCGRAW ft. FAITH HILL	97	72
38	ICE ICE BABY	VANILLA ICE	90	117
39	THESE ARE DAYS	10,000 MANIACS	92	
40	HAVE I TOLD YOU LATELY	ROD STEWART	93	72

For more information or availability on any of the CDs in Music News, call AVC Sebastian at 973-731-5290 or visit www.HitMusicb2b.com

Shades of Love

By Fred Sebastian

On the heels of Valentine's Day, as we turn the corner toward budding springtime thoughts of summer love and the wedding season, I'm reminded that love songs are snapshots from which memories are made. Providing the glue that solidifies a wedding celebration, the refueling calm between high-energy partying, and the spark that ignites the passion of the mating game, love songs are a critical part of any good party play list.

It's a popular misconception that love song compilations contain all slow or sad songs. Actually, good love song compilations generally include upbeat, celebratory type love songs as well. While in some cases ballad compilations have stretched their boundaries by including upbeat tunes, they will generally be comprised of slower songs. As for sadness, that will depend on how your luck in love has gone. Either way, playing the heartstrings of your audience (in moderation) is generally going to result in a job well done. Here's a look at a variety of great compilations sure to help DJs keep the heart lights shining!

There was something in the air in the late fifties and into the sixties that fueled a huge era of memorable love songs. Beyond the peace and love of folk and rock, there were also numerous pop hits from singers like Perry Como, Dean Martin, and Sonny & Cher. ***HEARTBEAT - LOVE ME TENDER*** is a double-CD compilation featuring a variety of styles, and many love songs that continue to be cherished, requested, and appreciated to this day.

Always On My Mind ..... ELVIS PRESLEY
True Love Ways ..... BUDDY HOLLY
You're All I Need To Get By ..... MARVIN GAYE & TAMMI TERRELL
I Say A Little Prayer ..... ARETHA FRANKLIN
Let There Be Love ..... NAT KING COLE
Can't Take My Eyes Off You ..... ANDY WILLIAMS
Love Letters ..... KITTY LESTER
Only The Lonely ..... ROY ORBISON
Then I Kissed Her ..... EVERLY BROTHERS
Will You Love Me Tomorrow ..... SHIRELLES
Till I Kissed You ..... EVERLY BROTHERS
Don't Throw Your Love Away ..... THE SEARCHERS
The First Cut Is The Deepest ..... P.P. ARNOLD
(Take A Little) Piece Of My Heart ..... ERMA FRANKLIN
Stand By Me ..... BEN E. KING
I Second That Emotion ..... DIANA ROSS, SUPREMES & THE TEMPS
I Just Want To Make Love To You ..... ETTA JAMES
My Girl ..... OTIS REDDING
Make It With You ..... BREAD
Walk On By ..... DIONNE WARWICK
I Believe ..... BACHELORS
More Than I Can Say ..... BOBBY VEE
It's A Man's Man's World ..... JAMES BROWN
Love Me Tender ..... ELVIS PRESLEY
Chapel Of Love ..... THE DIXIE CUPS
Band Of Gold ..... FREDA PAYNE
Third Finger Left Hand ..... MARTHA REEVES & THE VANDELLAS
There's A Kind Of Hush ..... HERMAN'S HERMITS
Just Like A Woman ..... MANFRED MANN
Waterloo Sunset ..... THE KINKS
Lay Lady Lay ..... BOB DYLAN
Private Number ..... JUDY CLAY & WILLIAM BELL
She's Not There ..... ZOMBIES
Everybody's Talkin' ..... NILSSON
The Look Of Love ..... DUSTY SPRINGFIELD
Smoke Gets In Your Eyes ..... THE PLATTERS
Rhythm Of The Rain ..... THE CASCADES
I Love You Because ..... JIM REEVES
Stranger On The Shore ..... ACKER BILK
Mad About The Boy ..... DINAH WASHINGTON
(I Left My Heart) In San Francisco ..... TONY BENNETT
I Guess I'll Always Love You ..... THE ISLEY BROTHERS
Come See About Me... DIANA ROSS & THE SUPREMES
(If Paradise Is) Half As Nice ..... AMEN CORNER
Everyone's Gone To The Moon ..... JONATHAN KING
Hey Jude ..... WILSON PICKETT
Man Of The World ..... FLEETWOOD MAC
The Twelfth Of Never ..... CLIFF RICHARD

Over the years in this column, I've told you about many great compilations. Like many excellent ones, ***THAT LOVING FEELING Vol. 2*** is no longer being made—but there are still some to be found (see contact info at the beginning of Music News). It's a sweet-sounding two-CD collection of mostly super seventies hits, from Motown superstars to legends of soul, pop and rock.

What's Going On ..... MARVIN GAYE
Let's Stay Together ..... AL GREEN
Me & Mrs. Jones ..... BILLY PAUL
Just My Imagination (Running Away With Me) ..... THE TEMPTATIONS
Pillow Talk ..... SYLVIA
Hang On In There Baby ..... JOHNNY BRISTOL
Misty Blue ..... DOROTHY MOORE
Show You The Way To Go ..... THE JACKSONS
I'm Still Waiting ..... DIANA ROSS
With You I'm Born Again ..... BILLY PRESTON & SYREETA
If You Don't Know Me By Now ..... HAROLD MELVIN & THE BLUENOTES
Reunited ..... PEACHES & HERB
I Will ..... RUBY WINTERS
The Way We Were ..... GLADYS KNIGHT & THE PIPS
Moments And Whatnauts ..... GIRLS
Maggie May ..... ROD STEWART
I'm Not In Love 10CC
Candle In The Wind ..... ELTON JOHN
I'll Have To Say I Love You In A Song ..... JIM CROCE
Every Day Hurts ..... SAD CAFE
Just When I Needed You Most . RANDY VANWARMER
Without You ..... NILSSON
Summer Breeze ..... ISLEY BROTHERS
Samba Pa Ti ..... SANTANA
How Deep Is Your Love ..... BEE GEES
You To Me Are Everything ..... THE REAL THING
When Will I See You Again ..... THREE DEGREES
Band Of Gold ..... FREDA PAYNE
Sad Sweet Dreamer ..... SWEET SENSATION
You're The First, The Last, My Everything ..... BARRY WHITE

It seems that I could fill an entire column by telling you about just '50s and '60s love songs compilations, but I'll narrow it down to these next two truly outstanding collections. ***ROCK 'N' ROLL LOVE SONGS*** and its second volume (***–MORE***) are two of the best compilations of their type you'll find anywhere. In fact, as good compilations become more rare, you may not find anything even close to these. In a word, they're treasures!

ROCK 'N' ROLL LOVE SONGS

Blue Velvet ..... BOBBY VINTON
Will You Still Love Me Tomorrow ..... THE SHIRELLES
Only The Lonely ..... ROY ORBISON
All I Have To Do Is Dream ..... EVERLY BROTHERS
Why Do Fools Fall In Love ..... FRANKIE LYMAN
The Great Pretender ..... THE PLATTERS
Breaking Up Is Hard To Do ..... NEIL SEDAKA
Teenager In Love ..... DION AND THE BELMONTS
He's So Fine ..... THE CHIFFONS
Tears On My Pillow ..... LITTLE ANTHONY
Love Letters ..... KETTY LESTER
Since I Don't Have You ..... SKYLINERS
Raining In My Heart ..... BUDDY HOLLY
Rhythm Of The Rain ..... CASCADES
Venus ..... FRANKIE AVALON
It's In His Kiss ..... BETTY EVERETT
Hey Paula ..... PAUL & PAULA
Chapel Of Love ..... DIXIE CUPS
Duke Of Earl ..... GENE CHANDLER
Goodnight Sweetheart ..... SPANIELS
Something's Gotta Hold Of My Heart ..... GENE PITNEY
Born Too Late ..... PONI-TAILS
To Know Him Is To Love Him ..... TEDDY BEARS
The Wanderer ..... DION
Poetry In Motion ..... JOHNNY TILLOTSON
Donna ..... RITCHIE VALENS
Singing The Blues ..... GUY MITCHELL
Oh! Carol ..... NEIL SEDAKA
I'm Sorry ..... BRENDA LEE
Sealed With A Kiss ..... BRIAN HYLAND
True Love Ways ..... BUDDY HOLLY
Diana ..... PAUL ANKA
The End Of The World ..... SKEETER DAVIS
Just Walking In The Rain ..... JOHNNIE RAY
It's My Party ..... LESLEY GORE
Only You ..... THE PLATTERS
It's All In The Game ..... TOMMY EDWARDS
When Will I Be Loved ..... EVERLY BROTHERS
Baby It's You ..... THE SHIRELLES
It's Over ..... ROY ORBISON

ROCK 'N' ROLL LOVE SONGS – MORE

Unchained Melody ..... THE RIGHTEOUS BROTHERS
Dream Lover ..... BOBBY DARIN
Bye Bye Love ..... THE EVERLY BROTHERS
Everyday ..... BUDDY HOLLY
Then I Kissed Her ..... BEACH BOYS
One Fine Day ..... THE CHIFFONS
3 Steps To Heaven ..... EDDIE COCHRAN
Under The Boardwalk ..... THE DRIFTERS
Sweet Nothin's ..... BRENDA LEE
Stand By Me ..... BEN E. KING
Blue Moon ..... MARCELS
Leader Of The Pack ..... THE SHANGRI-LAS
Smoke Gets In Your Eyes ..... THE PLATTERS
Little Darlin' ..... THE DIAMONDS
Who's Sorry Now ..... CONNIE FRANCIS
I'm Gonna Be So Strong ..... GENE PITNEY
It's Only Make Believe ..... CONWAY TWITTY
Dedicated To The One I Love ..... THE SHIRELLES
Come Go With Me ..... DEL VIKINGS
I Only Have Eyes For You ..... FLAMINGOS
That'll Be The Day ..... BUDDY HOLLY
Runaway ..... DEL SHANNON
Only Sixteen ..... CRAIG DOUGLAS
Blueberry Hill ..... FATS DOMINO
Save The Last Dance For Me ..... THE DRIFTERS
Crying In The Rain ..... THE EVERLY BROTHERS
My Boyfriend's Back ..... THE ANGELS
Sea Of Love (Remix) ..... PHIL PHILLIPS & THE TWILIGHTS
Come Softly To Me ..... THE FLEETWOODS
When A Man Loves A Woman ..... PERCY SLEDGE
Halfway To Paradise ..... BILLY FURY
'Til I Kissed You ..... THE EVERLY BROTHERS
Remember (Walkin' In The Sand) . THE SHANGRI-LAS
Twenty-Four Hours From Tulsa ..... GENE PITNEY
The Single Girl ..... SANDY POSEY
Zing Went The Strings Of My Heart ..... THE COASTERS
Stupid Cupid ..... CONNIE FRANCIS
Johnny Remember Me ..... JOHN LEYTON
Soldier Boy ..... THE SHIRELLES
I Never Loved A Man (The Way I Love You) ..... ARETHA FRANKLIN

As the '70s ended, hair bands and arena rockers raised the bar in the making of love songs, throughout the '80s and into the '90s. Love songs turned into "power ballads" with their soul-stirring passion. ***PURE ROCK BALLADS*** captures that power and takes the journey from huge '80s bands and power ballad hits through the stylings of '90s superstars. Two CDs with lots of stuff to rock your soul.

Always ..... BON JOVI
Wonderful Tonight ..... ERIC CLAPTON
Let's Make A Night To Remember ..... BRYAN ADAMS
Run Baby Run ..... SHERYL CROW

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All I Want Is Everything ..... DEF LEPPARD
November Rain ..... GUNS N ROSES
Hold On My Heart..... GENESIS
Wind Of Change ..... SCORPIONS
More Than Words..... EXTREME
Brothers In Arms..... DIRE STRAITS
After Midnight..... JJ CALE
Driving With The Brakes On..... DEL AMITRI
Cats In The Cradle..... UGLY KID JOE
Higher Love ..... STEVE WINWOOD
The Guitar Man ..... BREAD w/ DAVID GATES
Believe..... ELTON JOHN
Behind Blue Eyes ..... THE WHO
I Still Haven't Found What I'm Looking For U2
Hard To Make A Stand ..... SHERYL CROW
Stand By Me..... OASIS
This Ain't A Love Song..... BON JOVI
So In Love With You ..... TEXAS
Nightswimming ..... REM
One Of Us..... JOAN OSBORNE
Never Tear Us Apart ..... INXS
You Do Something To Me..... PAUL WELLER
I'm Easy ..... FAITH NO MORE
Linger ..... THE CRANBERRIES
Valerie ..... STEVE WINWOOD
Someone Somewhere (In Summertime) .....
..... SIMPLE MINDS
I Guess That's Why They Call It The Blues .....
..... ELTON JOHN
Africa..... TOTO
All Out Of Love ..... AIR SUPPLY
Senza Una Donna (Without A Woman) .....
..... ZUCCHERO w/ PAUL YOUNG
Crying ..... ROY ORBISON & K.D. LANG
Jealous Guy ..... ROXY MUSIC

Games People Play ..... JOE SOUTH
A Good Year For The Roses.....
..... ELVIS COSTELLO & THE ATTRACTIONS
Funny How Time Slips Away ..... WILLIE NELSON
Ode To Billy Joe ..... BOBBIE GENTRY
If I Said You Had A Beautiful Body (Would You Hold It Against Me) ..... BELLAMY BROTHERS
Oh Romeo..... MINDY McCREADY
I'm Alright ..... JO DEE MESSINA
When You're In Love With A Beautiful Woman.....
..... DR. HOOK
How Do I Live ..... LEANN RIMES
Crazy ..... PATSY CLINE
All I Have To Do Is Dream .....
..... BOBBIE GENTRY & GLEN CAMPBELL
A Little Bit More..... DR. HOOK
Stand By Your Man ..... TAMMY WYNETTE
Islands In The Stream .....
..... KENNY ROGERS & DOLLY PARTON
Rhinestone Cowboy..... GLEN CAMPBELL
Jolene ..... DOLLY PARTON
What I've Got In Mind ..... BILLIE JO SPEARS
If Not For You..... OLIVIA NEWTON-JOHN
Angel Of The Morning..... JUICE NEWTON
Love Can Build A Bridge ..... THE JUDDS
I Will Always Love You ..... KENNY ROGERS
Behind Closed Doors ..... CHARLIE RICH
Always On My Mind..... WILLIE NELSON
I Love You Because..... JIM REEVES
Don't It Make My Brown Eyes Blue.. CRYSTAL GAYLE
We're All Alone..... RITA COOLIDGE
You're My Best Friend..... DON WILLIAMS
I'll Never Fall In Love Again..... BOBBIE GENTRY
Take Me Home Country Roads .....
..... OLIVIA NEWTON-JOHN
A Thing Called Love ..... JOHNNY CASH
Blanket On The Ground ..... BILLIE JO SPEARS

Praying For Time ..... GEORGE MICHAEL
So Close ..... DINA CARROLL
Now And Forever ..... RICHARD MARX
Come In Out Of The Rain..... WENDY MOTEN
Soul Provider ..... MICHAEL BOLTON
All Woman..... LISA STANSFIELD
Searching (Orig. Longsy D Mix)..... CHINA BLACK
Every Breath You Take ..... THE POLICE
Show Me Heaven ..... MARIA McKEE
I'll Never Fall In Love Again..... DEACON BLUE
Don't Let The Sun Go Down On Me ..... ELTON JOHN
You're The Best Thing..... THE STYLE COUNCIL
I'm Easy ..... FAITH NO MORE
I Still Haven't Found What I'm Looking For .....
..... THE CHIMES
Piano In The Dark ..... BRENDA RUSSELL
(At Your Best) You Are Love ..... AALIYAH
Right Here (Human Nature Radio Mix)..... SWV
Hold On..... WILSON PHILLIPS
Love Of The Common People..... PAUL YOUNG
Baby I Love Your Way ..... PETER FRAMPTON
Another Sad Love Song (Remix Radio Edit).....
..... TONI BRAXTON
Feel So High ..... DES'REE
Don't Look Any Further (M People Master Mix) .....
..... M PEOPLE
If I Could Turn Back Time ..... CHER
Stay ..... SHAKESPEAR'S SISTER
Damn I Wish I Was Your Lover..... SOPHIE B. HAWKINS
All That She Wants..... ACE OF BASE
Dedicated To The One I Love ..... BITTY MCLEAN
The Most Beautiful Boy In The World..... MAYTE
Your Body's Callin' (LP Vers.) ..... R KELLY
Love Ain't Here Anymore ..... TAKE THAT
Set Adrift On A Memory Bliss..... PM DAWN
The Real Thing (Joy Bros. Remake) ..... TONY DIBART
I Want You ..... PJ & DUNCAN AKA
Only You ..... PRAISE
Always & Forever..... HEATWAVE
Tracks Of My Tears ..... GO WEST

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Dream Baby (How Long Must I Dream) ROY ORBISON
Crocodile Shoes..... JIMMY NAIL
Crying In The Rain ..... THE EVERLY BROTHERS
Here, There, & Everywhere ..... EMMYLOU HARRIS
Blue Bayou ..... LINDA RONSTADT
Fom A Distance..... NANCI GRIFFITH
Crying ..... DON MCLEAN
Wichita Lineman..... GLEN CAMPBELL

Popular love songs originate from all styles of music. The '80s, and particularly the '90s have witnessed a huge increase in the popularity of R&B music and artists. In the compilation 100% ***PURE LOVE***, top '80s love songs, all-

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Highlights include Ercola's deep-ambient-dub track, "Interlude," which perfectly complements the sci-fi pianos of Moby's "Fireworks." The CD includes artists from around the globe, from Florida-based PCSynergy to Hungary's king-of-chillout, Karanyi, and many more.

This compilation provides a uniquely hip addition to your well-worn collection of background music. It's also just the thing to help you unwind after a high-stress event. Don't take a chill pill...cue up *Maximum Chillout*.

For further information or to order online, go to www.maximumchillout.com.

Tracks:

Baby Piano - LOL HAMMOND
Easier 88 - ERFLING
Fireworks - MOBY
Interlude - ERCOLA
Firewire - SUBSTRUCTURE
High Rise - METAMORPH
Mini B - KARANYI
Dusk til Dawn - SOUNDSOURCE
Bonne Journe - SOUL SEARCHERS
Somewhere Else - PCSYNERGY
Takoi Beach - CENTRO 53
Chiltern - MASDAFARI
Cairo Clapham - SMOOVE CRIMINAL
Insatiable (Chris CoCo s Vocal Mix) - THICK D

There's NO BUSINESS *Like* DISCO BUSINESS

Fynsworth Alley, a label specializing in non-mainstream show music albums, has released the notorious cult classic *The Ethel Merman Disco Album* for the first time ever on CD. It is available in stores and through www.fynsworthalley.com. The original recording was produced, arranged and conducted by Peter Matz. The reissue was produced by Bill Meade.

The Ethel Merman Disco Album, complete with a festive disco beat and a cooing back-up chorus, was an instant camp classic when it was released by A&M Records in 1979. Looking to capitalize on the decade's explosive dance craze, the label had Miss Merman, of Broadway fame, rerecord the show tunes she made famous—such gems as "There's No Business Like Show Business," "Everything's Coming Up Roses" and "Alexander's Ragtime Band." A&M's staff was so excited about the recording that when Miss Merman entered the studio, the personnel reportedly wore t-shirts emblazoned with "Ethel Boogies." Donna Summer, the label's reigning star, told Ethel, "If I'm the Queen of Disco, you're the Disco Diva."

The album was released to much controversy and fanfare, including Ethel shaking her stuff on late-night TV. Unfortunately, the release coincided with the end of the disco era and quickly went out of print, immediately achieving cult status. Fynsworth Alley has resurrected the infamous recording for us to experience once again, to take its rightful place in dance clubs and stereo systems throughout the world. The CD includes a previously unreleased bonus track, "They Say It's Wonderful."

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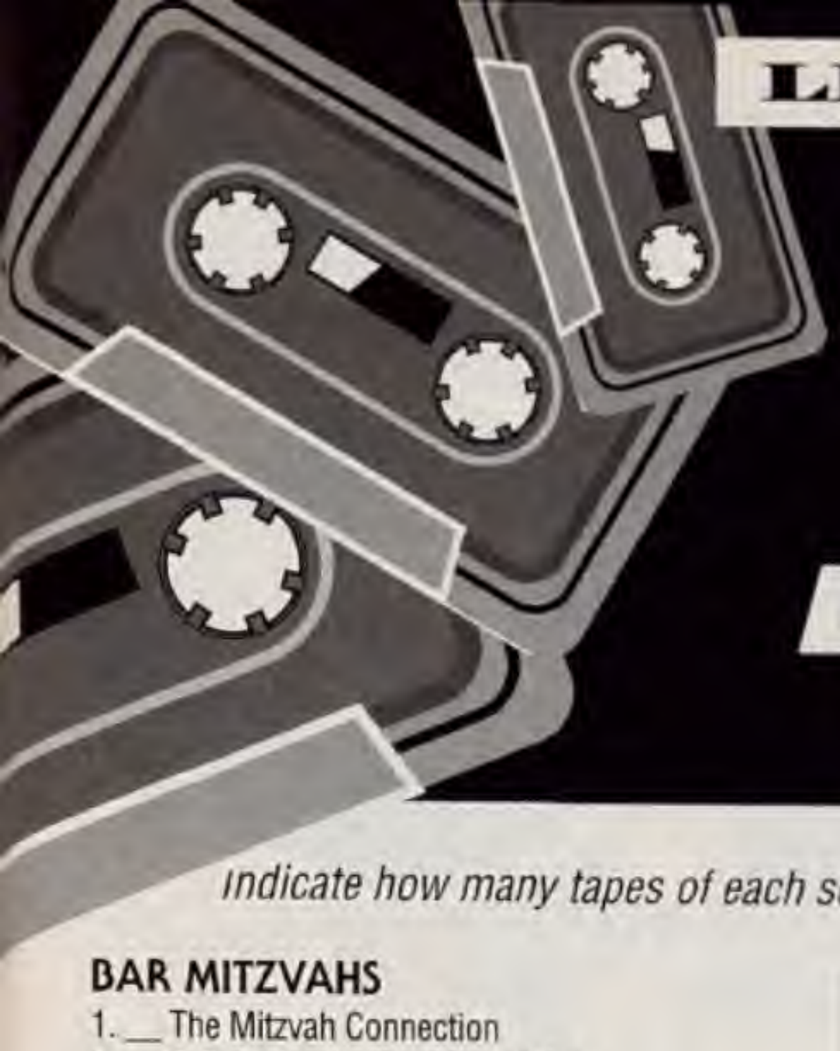

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- **Reviews...Audio, Lighting, Music, Video and more**
- **Using Your Voice to Win Over Your Audience**
- **Up to the Challenge: Handling Complex Events**
- **Appointment in Las Vegas: Mobile Beat DJ Show Report**

Eighties in the House

New from Topaz Records (www.topaz-records.com) is *Back 2 the Future 80's*, a collection of "your favorite 80's hits reinvented for today's dancefloor." What we have here is a fun way to bump your retro sets into overdrive with 19 favorites from the decade of excess, redone with a 21st-century techno sensibility. Mostly leaning toward house, these tracks are all cover versions of the songs, containing very few, if any recognizable samples of the originals. But don't let that put you off; the artists are all top-tier and each has provided an interesting take on the original hit they've covered. For example, Omar Santana preserves the rich synth textures of New Order's original "Bizarre Love Triangle," while adding a mid-tempo house beat, a cool, mildly distorted female vocal, and lots of beat-linked echoes and other effects.

While every last track would work well on the club or party dancefloor, as is, I was intrigued with the possibility of mixing them with the originals. Most of the tracks will allow you to generate a lot of fun by functioning as the pumping techno foundation, while you add sampled portions of the originals over top or mix back and forth between the cover and original. Some of the songs, such as the version of Van Halen's "Jump" by CTGP, are entirely instrumental, making them perfect for this kind of mixing. And many of the tracks feature extended intros, outros and instrumental sections, making them useful for a variety of mixing situations. *– D. Walsh*

BACK 2 THE FUTURE 80'S

1. Safety Dance - CHARLES FEELGOOD
2. Sex (I'm a...) - STATIC REVENGER & DJ ANGELIQUE
3. People Are People - 30 DIRTY JUNKIES
4. Bizarre Love Triangle - OMAR SANTANA
5. Big in Japan - SPACEGIRL
6. Promises in the Dark - DEVORE
7. Jump - CTGP
8. Everybody Wants You - KELLY REVERB
9. Every Little Thing She Does- AC & THE KUNG FU CREW
10. Cars - DJ IRENE & GEORGE CENTENO
11. I Know There's Something Going On - ORGANICA
12. Axel F. - ROCKY MAKI
13. Hold Me Now - DJ VICIOUS VIC & LEAH
14. I.O.U. - DJ CER
15. West End Girls - KYNGNOVA & VOYAGER
16. Is This Love - DJ X-DREAM, SEAN TYAS & JACKIE POP
17. Blister in the Sun - DJ MISS LISA
18. Don't You Want Me - MIJANGOS
19. Sun And Rainfall - MIKE ROBINSON & FRANCES ELIZEE

In the Loop

For DJs interested in creating their own dance music, Syntrillium Software has introduced *Lounge & Reggae*, a two-CD library of more than 3,500 high-quality music production loops performed by professionals for professionals. Each loop on the new collection is an original, royalty-free recording.

In addition to all of the core material, which can also be found on Loopology.com, *Lounge & Reggae* includes 700 new genre-specific loops in 32-bit .WAV format, available only on the CD. The library also offers all of Loopology's Cocktail Jazz, Bossa Nova, and Latin loops in the 32-bit .WAV format.

Exploring the reaches of each musical style, *Lounge & Reggae* provides users a diverse range of choices in numerous sub-genres. The reggae collection includes ska, classic dub and pop reggae, while bossa nova, samba, be-bop swing and a multitude of jazz styles make up the lounge offerings.

"Each loop is actually an individual performance by professional musicians who are also enthusiasts of the genres in which they're working," says Jason Levine. *Lounge & Reggae* also includes an extensive assortment of 32-bit .WAV drum one-shots, providing the flexibility for users to build and design their own beats from scratch.

The CD set is available directly from Syntrillium at www.syntrillium.com for $49.00.

A Wild Wedding Ride

The wedding ceremony/reception was at a ranch. The power came from only one outlet attached to a tree, but hey, it worked. The bride and her posse were to come riding down from a guesthouse in a horse-drawn carriage to the wedding site.

One problem: the carriage folks had forgotten the special wrench they needed to attach the wheels! Their shop was about 20 minutes away, so they would need at least another hour to get going. The wedding was due to start in 15 minutes.

They called up to the guest house via walkie-talkie and informed the bride. They said they should probably skip the carriage ride. "NO WAY!" she shouted, "I have dreamt of riding up to my wedding in a horse-drawn carriage my ENTIRE LIFE! Tell them to go get the wrench, NOW!"

The bride yelled, "Don't stop the music! Let's just get this over with!"

So, off went the guy to get the wrench, leaving about 150 guests with an hour to kill. The groom decided to jump to the cocktail hour, so I made the announcement, telling everyone there had been a slight delay and to enjoy themselves.

Then the minister came up to my console to inform me that he had another wedding to perform, immediately, at a location about 10 minutes away. After another groom-to-bride radio conversation it was decided that the minister would run to the other site, perform the ceremony and get back before the carriage was fixed. In the meantime, everyone drinking and having a great time listening to the awesome tunes I was playing.

After about an hour, the guy arrived with the wrench for the carriage, put it together, hitched up the horses and galloped up the hill to get the bridal party.

Of course the minister was running late because the other couple was late. Big surprise! Eventually he got there and the call went out over the radio for the bride to come down in the carriage. By this time, most of the guests were feeling great from the cocktails and the groom was feeling no pain. Actually, he could hardly stand up!

The bridesmaids and maid of honor came in, with perfect timing, looking great. Then I started the wedding march for the bride, who promptly rose up in the carriage, stepped down...and fell flat on her face in the dirt!

As people ran help, I started fading the march out. But she got up and yelled, "Don't stop the music! Let's just get this over with!" With skinned knees and hands and a small cut on her forehead, she arrived at the front, and the minister asked everyone to bow their heads for a prayer...

Just then the guy cooking the food (BBQ) began ringing one of those great big triangles! Needless to say, the ceremony was very short. We went right to dinner and things went off without a hitch for the next couple of hours...Until they turned on the coffee pots and blew out the fuses. Predictably, the old ranch had an ancient breaker box and nobody was able to reset the breakers.

So, after starting late, everything ended an hour early. Whoa, boy! •

Submitted by Alan McKenzie

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